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THE NEW YORK DRAMATIC MIRROR

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THE NEW YORK DRAMATIC MIRROR

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THE operatic war at last is definitely on. Contemporary openings in Philadelphia with the same bill ought to give some idea, at least as far as that city is concerned, as to the relative popularity or drawing capacity of the Hammerstein and Metropolitan forces.

THE researches of Professor WALLACE among ancient records in London proves that SHAKESPEARE was an actual stockholder with others in the Globe and Blackfriars' Theatres. And as will appear strange, perhaps, to certain aberrant minds, BACON is not mentioned in the documents.

IN a vein of sarcastic humor, the Chicago *Inter-Ocean* editorially wonders why a young woman of Toledo, O., has "trenched upon the preserves of hundreds of actresses and thousands of chorus girls" by making pets of three snakes. This surely is a greater infringement upon the eccentric rights of numerous persons "in society" otherwise idle, than it is upon those of the busy people of the theatre.

THERE are conflicting reports as to the future of an American prima donna who aside from her vocal and physical charms has a genius for publicity. One report has it that she will soon marry and retire from the stage, while another says that when she does retire she will enter a nunnery. Many actresses and singers, following natural dictates, retire and marry. And a famous German comedienne recently caused a sensation in Berlin and threw her management into confusion by joining the Salvation Army. So the prima donna's purpose, whatever it may be, will not be hailed as strikingly original upon its fruition.

THE Shakespeare Reading Society of London determined to unveil the tablet intended to mark the site of the ancient Globe Theatre on the brewery grounds, Southwark, in that metropolis, in spite of the fact that Professor WALLACE, an American, had discovered that the Globe really was located on the other side of the street, leaving further research to determine the actual locality. The tablet will be in the close vicinity, at any rate, and on the place where SHAKESPEARE no doubt trod to and fro in his business as author and manager. But there is still a controversy pro and con, and incidentally the liability of "landmarks" in a metropolis to become indefinite or perish is shown.

TWO TYPES THAT CONTRAST.

ONE who subscribes himself "a constant reader and ardent admirer of THE MIRROR," send to this journal a sermon recently delivered at Rutland, Vt., by the Rev. EUGENE HAINES attacking the theatre, with a request that comment be made upon it.

THE MIRROR'S position in such matters is well known. It has no patience with pulpiteers who assail the theatre on false premises and usually without knowledge as to the institution they unqualifiedly condemn.

This Rutland preacher, speaking from the text, "If thine eye offend, pluck it out," rehashes antique examples and arguments against playgoing as though they were pertinent to-day.

One of his contentions is that because "our forefathers in the Continental Congress" legislated against theatrical performances—if they really as a continental body did so legislate—it is pertinent to seek like legislation, or at least that church people should act in line therewith to-day. Yet it was not so long before the assembling of the Continental Congress that the Puritan spirit was exercised in the burning of witches and like tokens of self-declared holiness.

"Modern plays," says the Rutland preacher, "almost always deal with passion, lust, intrigue, double-dealing, infidelity, brutality, lewdness, etc. The average play is objectionable and the players are more so. The actresses are usually weak and foolish and easily led astray. The actors are generally supposed to be immoral men. No moral attainment is demanded. Audiences are indifferent and immoral actors are applauded. There are some good people on the stage who warn others to keep off from it. A converted player never remains on the stage."

Modern plays deal with the emotions, impulses and acts that are invariably developed in the circumstances of actual life, drawing therefrom lessons that even a clergyman should heed.

A great, intelligent public does not say that "the average play is objectionable and the players more so," and the falsehood pronounced by this preacher as to actresses is so puerile and apparent that it should condemn him.

There is no more immorality among stage people—who are subjected to trials, hardships and temptations more persistent and varied than those encountered by any other profession—than can be found even by a perusal of the daily newspapers among other classes, clergymen not excepted.

The good people on the stage glorify their calling. And although this preacher may not know it, there are scores of professing and practical church members in the profession of the theatre, persons whom modern clergymen familiar with the fact are proud to know.

Against the diatribe of this Rutland preacher it is interesting to place the recently declared verdict as to the theatre and its lessons and stage people of the Rev. GEORGE CHALMERS RICHMOND, of Philadelphia, an eminent Episcopalian:

> The Church has taken in the past a sad position in regard to the influence of the theatre. Some of the finest men I ever met have been actors. There is a rare and infectious loyalty and good fellowship existing among actors which it delights one to see. An actor as a rule has an affectionate and sympathetic nature which overlooks the evils of one's life and hopes and trusts for the best. This was the great characteristic of St. Barnabas, whose belief in humanity overweighed all else, even past failure and neglect. What a new range of life was open to me when I saw my first real play in a real theatre! I have always felt like preaching after seeing a good actor declaim. The fervent, strong and clear utterance of the actor sets us clergy a splendid example in the realm of elocution. Then, too, the inspiration a clergyman derives from theatregoing helps him in the fine are of spiritual interpretation. The theatre stands for everyday life, some of it mighty poor, but real just the same. It also stands for the great sublime and eternal realities of human nature, life at its best, life at its most vital expansion and life as it seeks to lift itself upward even with the weight of a cross. Men love the theatre, for men love life. Men pay for the support of the theatre, for here entertainment and pleasure are given. Here boys and girls are kept off the streets. Here in some theatres good morals are inculcated and reverence for religion enhanced. In many of our parishes we are organizing dramatic clubs. Some of our bishops rather dislike the idea, for fear the greater realities may be slighted. But leaders like the late Bishop POTTER are glad to see such innovations creeping into our church life. It all tends to unite the church with the real life of men. It also tends to open up the capacities and sympathies of our youth, urging them to give clear and strong expression to their human emotions, and under proper direction creates a good social atmosphere of intellectual freedom and real spiritual enjoyment.

Here are two types of clergymen. They speak effectively for themselves and for those who would follow their respective teachings.

PERSONAL

POST.—Guy Bates Post, in Rupert Hughes' American play, The Bridge, which New York saw a fortnight or so ago at the Majestic Theatre, has begun a road tour under Harrison Grey Fiske's management, and last night in Buffalo both Mr. Post and his play were splendidly received. The role of the sturdy young bridge builder is the latest in a long list of characterizations in which, during many seasons past, Mr. Post has made clear his claim to versatility and the rights to stardom. That list includes his Angel Clare in Tess of the D'Urbervilles, in support of Mrs. Fiske, and leading roles in Leah Kleschna, Paid in Full, the latter appearance down at Weber's late last year; his Joe Lacy in The Heir to the Hoorah, The Virginian, Love's Pilgrimage, Major Andre, Soldiers of Fortune, Le Collier de la Reine, A Rose of Plymouth Town, Lady Dainty, Manon Lescaut, and the late Clyde Fitch's The Bird in the Cage and The Marriage Game, the last named play marking the last important appearance of Sadie Martinot. To the stellar ranks Mr. Post is a valuable addition and to that position Mr. Hughes' fine play has proved an admirable medium of promotion.

DOUGHTY.—A one-time London favorite with children, J. Doughty, the oldest actor and clown, celebrated his ninety-first birthday at Brighton on Oct. 2 by a benefit performance with his dogs on the West Pier, where he has appeared for over thirty years.

POUNDS.—Watching the pleasing work of Louie Pounds in The Dollar Princess at the Knickerbocker, one regrets that Miss Pounds did not come to New York earlier. She has long been a favorite in London, where her work has won her much popularity. Miss Pounds went direct from school into the chorus of one of George Edwardes' productions, but, after three months, gained promotion to a small part in A Gaiety Girl. Her next venture was in a similar role in An Artist's Model, which she accompanied on its trip to America. Miss Pounds was the American girl in The White Chrysanthemum, when that opera was produced at the Criterion in London, and next was that very un-American girl, the Princess, in The Belle of Mayfair. In The Dollar Princess Miss Pounds is repeating in New York the delightful work she did in London.

CLEMENS.—Clara Clemens, daughter of Mark Twain, was married Oct. 6 to Ossip Gabrilowitsch, the Russian pianist, at Redding, Conn. Mrs. Gabrilowitsch met her husband when they were both students of music in Vienna.

DU MAURIER.—Gerald Du Maurier, who is appearing in London with great success as Arsene Lupin in the play of that name, is the third member of his family to achieve distinction within a generation. His father, George Du Maurier, at one time an insignificant artist on *Punch*, became world-famous through his novel, Trilby. The second member of the family to rise above mediocrity was Gerald's brother Guy, who, with his first play, An Englishman's Home, became famous overnight. When Arsene Lupin was produced in London this season Gerald Du Maurier achieved a really wonderful theatrical triumph in his interpretation of the role of Arsene Lupin. This remarkable family distinction is difficult to parallel.

VENTURINI.—The Countess Venturini, daughter of Edward Stern, who was Russian Consul General in New York about twenty years ago, will be starred by Jacob Oppenheim, of St. Louis, in a play called Jenny. She made her first appearance on the stage in Brussels in 1906. Her appearances as Frou-Frou and Camille were marked by a daring freedom from conventionality.

The Usher

The profession in Germany is crying out against the spread of amateur theatricals.

According to official figures—and German statistics command respect everywhere, for it is a methodical nation—there are some 20,000 clubs or societies in Germany and Austria for the promotion of amateur performances.

The annual takings of these organizations amount to some $4,000,000, a sum, it is held by the complainants, that ought to flow into the treasuries of the regular theatres.

It is proposed to check this amateur industry by means of legislation, the draft of a bill having been worked out by Privy Councillor Dr. Burckhard, a former director of the Hofburg Theatre. This provides that no license shall be granted for any amateur performance except on the undertaking that the total proceeds, after deducting expenses, which, however, must not exceed 30 per cent., shall be handed over to some recognized charitable institution. Thus, by imposing an impost of 70 per cent. on the gross takings, it is expected that many amateur managers who merely exploit the vanity of incompetents will have to turn to other sources of revenue, whereas the legitimate dramatic clubs, who labor for the love of their art, will be but imperceptibly penalized, as they form a small percentage of the whole amateur field and are willing, it is said, to stand the tax for the benefit of the regular guild.

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"A play of intelligence, dramatic to those who like to think, dull to those who do not, is successful in Chicago and the West," says *Collier's*. "It receives extreme praise from men of experience and brains. It arrives where most conspicuous American productions are made—the neighborhood known as Broadway. On the first night there is a mixture of interest and chill. Immediately several of the papers of largest circulation and widest influence exhaust themselves in endeavoring to tell how bad it is.

"Some, unable to comprehend, declare these critics are dishonest," continues *Collier's*. "Such charges are erroneous. These critics are a natural product of 'the Tenderloin.' It is the air they breathe. It is all they know. A pretty chorus is their heaven. Ideas worry them. They represent honestly both themselves and that Tenderloin of which they are the flower. We have naught to say against them. But what of the newspaper owners? Are they using in the best way their great power when they put in such hands a weapon that might be used to penetrate, to inspire, to lead? A critic's privilege is to seize eagerly any higher worth, to celebrate it, to encourage it, to lead the public on. Criticism has some power, either to fertilise or to blight. Remembering dozens of such efforts as Griffith Davenport, Children of the Ghetto, Candida, El Gran Galeoto, The Master Builder, and now The Melting Pot, we say without hesitation that New York criticism does less to help the American stage forward than it does to hold it back."

This is an editorial expression, probably from the pen of the editor of *Collier's*—Norman Hapgood, formerly a dramatic critic.

It is being quoted and indorsed by Western newspapers.

Is it true?

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There is a difference between fare at one of New York's great hotels and that of the old-time plainsman—quite as great a difference, in fact, as that between the cuisine of the plainsman and that of an Arctic explorer on the trip back from the boreal point, when pemmican and ammunition are gone.

Yet Buffalo Bill, otherwise known as Colonel Cody, and other scouts of the buffalo and Indian hunting period, the other day enjoyed a regular plainsman's dinner at Pawne, Okla., and Colonel Cody, if not his companions at this event, is gastronomically familiar with the best in the culinary line that civilization knows.

The event at Pawnee was organized by Major Lillie. At sunset on Sept. 24, as shadows were gathering over ranch and field, Pawnee Bill and Buffalo Bill and a few other convivial spirits and early day plainsmen joyously partook of an old-time plains dinner, comprising barbecued buffalo meat, black coffee and bread, in the big pasture of Pawnee Bill's prosperous ranch.

Following out a previously arranged programme, a buffalo was selected from Pawnee Bill's herd on the ranch and slaughtered for the feast. The animal was quartered and barbecued. Then there were camp wagons, tin dishes and other paraphernalia which recalled scenes and days long before the opening of the territory.

The surprise to Colonel Cody was complete. The smoking hot meat and the smoldering camp fire were there in a sheltered nook of a friendly ravine—and old-time friends were there to offer greetings. The setting of the meal was rendered more realistic by a herd of American bison grazing quietly on a slope within rifle shot.

Major Lillie, who was responsible for the event, is Colonel Cody's business partner.

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A recent dispatch from Pittsburgh declares that Booth Tarkington is dissatisfied with his vocation.

"I never wanted to be a writer," Mr. Tarkington is reported to have said, "and unless I am absolutely forced to do so I have written my last book. My ambition in life was to become an illustrator, and I once thought I was in a fair way to reach my goal. I have but one ambition—to make money enough to get out of this playwriting mess and purchase a nice farm in Indiana, where I may lead the life of a country gentleman, with just enough to keep me from want—nothing more."

Yet "this playwriting mess" has assisted toward the bucolic ambition. It is an interesting point of view.

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Jay Benton, Boston correspondent of THE MIRROR, figured in another balloon experience a few days ago.

With Van Skeet, the pilot, and Walter Flagg of Boston, he ascended at Pittsfield at 2 o'clock on Sunday morning, the party desiring to land in New York.

The balloon crossed the boundary line between Massachusetts and New York and held a course down the Hudson until near Poughkeepsie, but was then carried southwest over the Hudson to New Jersey, landing at Newton, in that State.

Mr. Benton's trips in the air have not up to this time interfered with his MIRROR correspondence, and it is hoped they will not hereafter. Whether he is qualifying as an aeronaut or is simply an enthusiast remains to be told.

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That is a significant opinion delivered by Judge Mulqueen in the Court of General Sessions.

"The business of the ticket speculator," he says, "is protected by the constitution as a lawful vocation, and for that reason I believe that the business of ticket speculation is lawful and no license is necessary to carry it on in this city. Hence, it follows that the defendant was improperly convicted."

The defendant in the case was arrested for selling tickets without a license.

Imagine the growth of the industry that should follow this judicial declaration, and the possibly consequent embarrassment of amusement seekers in the vicinity of a pronounced "success!"

JAMES O'NEILL, STERLING PLAYER.

To present day theatregoers the name of James O'Neill immediately suggests Virginius and Monte Cristo. They forget, perhaps do not know, that Mr. O'Neill during his long career has shown an unusual versatility. His very schooling with such geniuses of the stage as Edwin Booth, Edwin Forrest, Lawrence Barrett, Barry Sullivan, Charlotte Cushman, and Adelaide Neilson would vouchsafe an actor of many parts. It is difficult for the present generation to think of James O'Neill as a Romeo. His Abbé Busoni in Monte Cristo would almost deny him the credit of a lover, yet in the part of Romeo with that wonderful Juliet, Adelaide Neilson, Mr. O'Neill's success was such that Miss Neilson wished him to accompany her on her tour of England. In vain did Mary Anderson's manager make strenuous efforts to retain him as Romeo to Miss Anderson's Juliet, for it was just at that time that Mr. O'Neill had secured Monte Cristo and was on the pinnacle of fortune and popularity in the theatrical world. As Iago, Othello, Brutus, Cassius, and Macbeth Mr. O'Neill was equally successful. But it seems hard now for Mr. O'Neill to break away from the "cloth." As Monsignore Saracinesca in The White Sister he is adding another successful clergyman to his list of reverend gentlemen.

REFRESHMENT AT THE NEW THEATRE.

Owing to the proximity of the School of Ethical Culture, the New Theatre was compelled to abandon its plan for a restaurant on the roof and a café in the main part of the house. However, a license has been granted to a restaurateur, who has the refreshment concession, to sell liquor in one room in the basement, the only entrance to which is from Sixty-second Street, considerably more than two hundred feet from the nearest entrance to the school.

CARRIES HER CHARM FROM CHILDHOOD.

Photo Bangs, N. Y.

In Philadelphia Monday night Mabel Taliaferro made her first appearance under her new name of Nell. It does not matter what her name may be, she is destined to be charming under any name or in any play. Mabel Taliaferro in Polly of the Circus and Nell in Springtime are both the same winsome person whom the late James A. Herne called the greatest child actress in the world. Nell can now boast of twenty-one years, so she has passed the child actress age, yet she has carried with her all the charm and winning power of her childhood days. She is one proof of the invalidity of the statement that child actors develop into mediocre players. As Nell a host of friends wish her the success that she has enjoyed as Mabel Taliaferro.

THEY LIKE "THE MIRROR."

An Unusually Interesting Publication.

Washington Post.

The Fall number of THE DRAMATIC MIRROR is an unusually interesting theatrical publication of sixty pages. In addition to its regular features of merit there are epitomes of the activities of all the leading theatrical managers for the season 1909-1910. As a cover design the publishers print in colors a most effective portrait of Margaret Anglin.

Especially Valuable.

Ohio State Journal (Columbus).

The Fall number of THE DRAMATIC MIRROR is especially valuable for all who are interested in the theatre. Besides its usual departments it contains a large roster of theatrical companies playing in America this season, giving names of managers, stars and all members of the company. It also has a very complete summary of the activities and near future plans of the leading managers. The The issue will be invaluable for reference during the year.

Of Special Interest.

Oswego Palladium.

The Fall number of THE DRAMATIC MIRROR contains the full roster of every company out, and covers the whole field of legitimate drama, vaudeville and the moving picture business, synopses of new plays and matters of general and special interest to the profession.

Personal Expressions.

GRACE E. RAYMOND, Boston: "For years I have not missed a weekly purchase of THE MIRROR, and it seems to improve with each number. I am not in the profession, but a constant theatregoer."

BOYD MARTIN, Advertising Manager George B. Cross and Company, Louisville, Ky.: "Congratulations on the attractive 'get up' of the Fall number of THE MIRROR. Especially artistic is the photograph of Miss Anglin on the cover. I've intended to express my delight long before this on the change in size of THE MIRROR. In its new form I find it so much more convenient to handle, and I use it a great deal in keeping up with the latest productions."

W. F. GEE, Fall River, Mass.: "So great was the demand for the Fall number of THE DRAMATIC MIRROR in this city that the entire supply was exhausted in less than an hour, and the dealers were obliged to get an extra supply to fill orders. Every one was lavish in praise of the number, and one well-known manager said to me that THE MIRROR was the only dramatic paper in the country that was up to date. THE MIRROR has a very good sale regularly in this city, it being impossible to find an extra one after Thursday noon."

WALTER H. GOLDING, St. John, N. B.: "I am a MIRROR enthusiast. Its high literary character, newsiness and fairness, to say nothing of its dainty magazine form, are greatly enjoyed by me—an old newspaper paragrapher."

A MUNICIPAL THEATRE.

A new municipal theatre was recently opened at Chemnitz by the King of Saxony.

The Matinee Girl

TWO young women by their attitude within the last two weeks have said with some natural tremors to New York, "I hope you like me," and New York, stirred from its habitual half-heartedness by their beauty, their youth and their cleverness, answered, "We do," and again "We do."

The two young women were of types as much opposed as the North Pole—oh, drop the pole!—the North Star from Venus. Yet each in her different way made a strong appeal, laying a sure foundation for metropolitan favor.

The North Star girl is Hedwig Reicher, splendid, remote, with deep eyes and a voice like a rich-toned bell, and long, long limbs, and a youthful grace that manages those limbs as she manages her train—with a superb unconsciousness. Last Spring Miss Reicher said to me in painfully halting English, "I want—my bruder—to come home—and teach me—English. I am pray—that America—will like me. I want—to be an—you say international—actress? Danke. Sie hatten recht. I want—to be much—terribly—alive!"

See seems to be in the way of realizing all those wishes. Undeveloped as yet, she has the power of an infant Niagara. In those scenes which required declamation she read magnificently, and looked so transfigured by patriotism that every one who saw and heard whispered to his neighbor, "What a Jeanne d'Arc she would make!"

Janet Beecher we remember agreeably, if faintly, as a Gibson girl in The Education of Mr. Pipp. We remember that she was handsome, probably because that was all there was to be remembered. In The Bachelor New York saw her again, but saw her now not merely as a handsome young woman, but as a distinctly clever one, in the eccentric comedy role of the Swedish maid of all work, a troublesome child of nature in a Harlem flat. Catapulted by an emergency into The Intruder, she played the leading woman's role of a harassed stepmother with ease and grace and surety. Like Miss Reicher, she reads exceedingly well. It is worth being known by that ugly name John to hear her pronounce it. Having wrestled with the temptation to envy her sister, Olive Wyndham's, long engagement in The Man from Home, Miss Beecher's compensation for hits in brief-lived plays is that she has been announced as a soon to rise star. Miss Beecher's metier is modern. One does not hark back to much tried roles in search for it. Comedy, new, clean, bright, would find her an intelligent and decorative exponent.

The management of The White Sister lacks boldness. Many a manager of a company with fewer stars in it has blazoned the announcement of an "all star cast." The White Sister has a quartette of stars. Besides Miss Allen, who plays the title role, the eye and ear are charmed by the presence of Minna Gale Haynes, who was a star at eighteen. Miss Gale, a later student of Booth and Barrett, left the stage when she married, but the vicissitudes that often beset the families of the rich overtook her and she has willingly returned to the boards. More than willingly, gladly, indeed. "For it is my work, and I love it," she says, with an utter absence of spineless repining. James O'Neill, glad to escape the success that nearly smothered him, Monte Cristo is enjoying his respite as an archbishop. Mr. O'Neill's recreation is jaunting to Philadelphia and Long Island to visit priest friends, and so thoroughly is he in the priestly atmosphere in his play hours that for the first time playing is play to him. William Farnum! Some girls can't pronounce the name without hands on hearts and rolling eyes uplifted. Mr. Farnum enjoys the respite, too. The only apparent difference is that he now makes love to the star instead of a leading woman.

David Belasco is removing his belongings from the old, secret studio to a new and more overt one. This one will be as handsome as the old, but unless I am misinformed this will have an open door. There may even be ladies' days and an occasional tea at the new nursing ground of genius.

White Whiskers, drinking a libation to "the experienced actor," said: "And look at John Drew. He's playing as silly a part in as silly a play in Inconstant George as his nephew, John Barrymore, did in Toddles. But the older actor, as the young Lambs would bleat, got away with it. It's the difference between old wine and new, my daughter.

From the road comes echoing the assertion that Aphie James, who is playing Queen Katherine to Mr. Louis James' Cardinal Wolsey in Henry XIII, is the youngest woman who ever played that role. There were many prophets to predict that Miss James' lack in pounds would be a drawback, but that lack has been overbalanced by spirit.

Aunt Jane heard this story while she was seeing The White Sister with four of our Hudson-Fulton celebration cousins at good old Daly's. She personally conducted them about the beautifully wide, thickly carpeted lobby, showing them pictures of the quick and the dead; Lulu Glaser, glowing, roguish, longer the "little devil" of comic opera than was Fritzi Scheff of grand opera; benevolent old Mrs. Gilbert, whom the late Clyde Fitch apotheosized in the play he wrote for her and while playing which she died, "Granny."

The country cousin told the story. She had known the late Mrs. Charles Walcott while that fine old actress had rested by the way near her country home, and Mrs. Walcott had told her that Daly's was haunted.

"There's no question about it," Mrs. Walcott was so quoted by the country cousin. "I know it, for I saw him myself. It was while I was playing there in Hilda Spong's company. One night I opened my dressing room door and he was passing. He did not look up. He walked straight ahead and seemed to be thinking deeply. I would have known him anywhere, the same strange hat and queer coat and tall, thin figure. I was not mistaken, and yet as I looked at him I was not afraid. There was no anger or malice in in his return. He just walked about restlessly and turned around and went back toward the stage and was lost in the light at the first entrance.

"I believe that an active spirit like Mr. Daly's does come back to the scene of its old activities for awhile. It is restless and revisits its old haunts until it has passed to a higher rank in heaven, getting away from the earth plane."

From all ranks and places, wherever life has been looked upon open-eyed, come plays. In one of the department stores on Twenty-third Street a keen-eyed young woman, Alice Bradley, worked and advanced to what is the summum bonum of a woman's ambition in a department store sphere. She had become a buyer, going to Europe twice a year to buy goods and instructing the saleswomen how to dispose of them. Watching the human procession in their purchasing raids at the stores and the wider and more affluent stream making its way to the greater emporium on the other side, Miss Bradley noted some salient facts of human nature, was onlooker at climaxes of human conduct, witnessed the clash of human wills. The result was a play which she wrote on her rest days between pressing commercial weeks, a play so good that David Belasco has scheduled it for one of his midwinter productions.

"Lines that stick" in the memory are what dramatic managers ask from dramatic authors, but do not often get.

Here are some of them heard within a fortnight and that are being quoted over coffee and other beverages:

"A woman always thinks every other woman as old as herself."—The Awakening of Helena Ritchie.

"Duty soon tires, but love travels the long way."—The Passing of the Third Floor Back.

"I have anemia of the will power."—Inconstant George.

"When a man tires of trouble he tires of women, and when he tires of women he marries."—Inconstant George.

"She does not veil her eyes as you do. She looks steadily into other eyes and a man sees his soul as in a mirror and is ashamed."—On the Eve.

"What the people need is not less work, but moderation, reason, arbitration."—On the Eve.

Of the several hundred players it is my honor and good fortune to know Emily Wakeman is the farthest sighted. In proof of which I submit this story:

Miss Wakeman is classed among the "serious actresses." She played a spinster in Lover's Lane so well that Clyde Fitch said he would write a play around her and the character she so clearly vignetted. Odd types in James A. Herne's and Clyde Fitch's plays she portrayed so well that it is hard to think of her as Emily Wakeman in her proper person. Yet I found her trying on a Moyen Age gown and that travesty of millinery, a peach basket hat.

"Do mine eyes deceive me?" Sternly I eyed this monument of fashionable frivolity.

"M—m! No, they're about as reliable as usual," she admitted.

But when the haughty sales person, who looked like a duchess in disguise, had turned her back, Miss Wakeman said, "Aren't they lovely?"

"No, they're not, and you know it."

"But they are for character work. I'm sending these home to be packed in moth balls. We'll keep them in a cedar box in the loft at home, at Cos Cob, Conn., for two or three years. When I need something droll for an eccentric comedy costume there I'll be. And the audience will say, "What a guy! Nobody ever wore such clothes in real life!"

Channing Pollock, in his capacity of playwright-critic, or is it critic-playwright, sat with the audience at the second night of On the Eve and scowled. Jealousy was stamped upon his rubicund face as by the imprint of a cloven hoof. Yet it was not of Martha Morton's last effort as a whole he was envious, only a small part of it, and that part a name. The name was Anna. Mr. Pollock most unreasonably thinks he has a copyright on that name. She to whom he paid court for five romantic years and who is now Mrs. Pollock, bears that name. Therefore, whenever his circumstances will permit he names the heroine of his plays Anna. Anna was the loving, suffering one of his first play, A Game of Hearts. Anna was the real name of The Little Gray Lady. And Anna is the familiar title of Such a Little Queen.

"Not until I am seventy-five years old or have a million dollars will I say what I really think of people." This was Margaret Anglin's declaration, but made with an oral postscript, "or until I have the courage of Mrs. Beerbohm Tree."

She told the favorite Anglin story of how Mrs. Beerbohm Tree, seeing one of those strange and painful assortments of bones we often see in evening dress in London, remarked: "That woman is like a photograph, over-developed and under-exposed."

"Stories on myself I'll tell, of course," she added. "There's the one about my cook in Sydney. The butcher had made a mistake, sending only enough lamb chops for my own luncheon. The servants had to lunch on eggs. And the cook laid at my door the butcher's mistake. I had finally to discharge her and up sprang the ghost of the butcher's blunder.

"'Yes, don't dare to discharge me,' she said. 'If ye do I'll go to the theatre, and when you're playin' a big scene I'll stand up in the gallery an' I'll yell, "That's the woman who wouldn't give her servants lamb chops!'"

THE MATINEE GIRL.

TEXAS GUINAN.

Texas Guinan, "The Lone Star," a very pleasing portrait of whom appears on the front cover of this week's MIRROR, who was one of the most prominent features in vaudeville during the past season, has canceled her vaudeville contracts and accepted the leading role in The Gay Musician. She opened with that organization on Monday, Sept. 27, at Guelph, Ont., and scored a personal hit, receiving several curtain calls after each number. Miss Guinan deserves this success, for she has won it by dint of hard work and untiring and faithful devotion to her chosen profession. Coming to New York less than four years ago, a complete stranger, without even an acquaintance in her chosen profession, she secured a position in the chorus of a New York production, where her charming personality and voice soon secured her a small part. At the close of the season she was immediately engaged to play the title-role in Miss Bob White, and she assumed this character for the entire season. While singing this role one of Charles B. Dillingham's managers heard her, with the result that Miss Guinan was engaged for the prima donna role in The Hoyden. From The Hoyden Miss Guinan made her debut in vaudeville, where she at once became a prominent feature. When The Gay Musician was put in rehearsal early in the season the management made an offer for the services of Miss Guinan, but certain vaudeville contracts that she was unable to cancel at that time prevented her acceptance. A few weeks ago negotiations were resumed to secure her services, the management making a still more tempting offer, which induced her to cancel her remaining vaudeville contracts and leave at once for Ottawa, Canada, and join the company there. Her success was pronounced and instantaneous. John P. Slocum, her present manager, has placed Miss Guinan under contract for three years, and will present her next season in a new Julian Edwards opera.

MRS. GOULD ENTERTAINS ACTORS.

A party from the Actors' Fund Home on Staten Island was entertained Wednesday, Oct. 6, by Mrs. George J. Gould on the steam yacht *Atalanta*. At eleven o'clock the invited guests drove from the Home to St. George, where the *Atalanta's* launch was waiting to take them to the yacht. Luncheon was served and every member of the party received flowers and souvenirs. In the party were the new superintendent of the Home, W. G. Barron, and Mrs. Barron, and William Gilbert and Edwin P. Wilkes, both members of the old Daly company in which Mrs. Gould, as Edith Kingdon, appeared. The outing was thoroughly enjoyed.

RESTRAINED BY INJUNCTION.

A temporary injunction, which affects four companies on the road, has been issued against the production of St. Elmo, a dramatisation of the novel by Augusta J. Evans. Vaughan Glaser and Willard Holcomb, who bought the rights to the dramatisation, claim an infringement of the copyright, an infringement of the trade name, and unfair competition on the part of Mortimer Snow, William H. O'Neill, Warren F. Hill, William H. Clifford, and Frederick E. Graham. The injunction holds till the December term of the United States Court at Utica, where the argument will be made.

BIRTHDAY OF LOUIS JAMES.

The members of Louis James' company had an impromptu celebration Sunday evening, Oct. 3, at Greensboro, N. C., in honor of his birthday. As a mark of their affection his associates presented him with a mahogany case for his phonograph records. A solid silver plate, inlaid in the case, was engraved with the best wishes of the members of the company.

THE FRIARS.

The first frolic of the Friars this season took place at "The Monastery," Sept. 17. About 300 persons were in attendance. The entertainment was given by James Harrigan, Lewis Weslyn, The Great Lester, Brent Hayes, Joseph Edmunds, Ted Barron, and Carter De Haven.

The second frolic, Oct. 1, took the form of a reception and entertainment for the naval officers whom the Hudson-Fulton celebration had brought together in New York. All the officers from the foreign ships were entertained earlier in the evening at the various theatres, but at 11.30 all repaired to "The Monastery," where the entertainment was continued. The vaudeville bill included Fred Watson, Marshall P. Wilder, Bert Earle, Leo Donnelly, Harry Austin, The Quartet, Peter Donald, Hyman Meyer, Julian Rose, and Percival Knight. Both the vaudeville and supper were thoroughly enjoyed.

The Friars' representation in the pageant Saturday, Sept. 25, was the biggest undertaking yet made by the organization. Over 1,100 persons went on the trip. All the clubs invited to participate responded graciously. The clubs represented were the Players, Lambs, Green Room, Twelfth Night, Professional Woman's League, Calumet, Army and Navy, Douglaston Country, Sound Beach and Country, and Catholic clubs. The boat *Asbury Park* was chartered bodily.

At a special meeting of the active members of the club, Sept. 1, the proposed amendments to the constitution were adopted. There are now two important classes of membership, Resident and Non-Resident. The former is subdivided into two classes, Active and Lay. Active members are those in the theatrical and newspaper professions; Lay, those who are not. All Active and Lay members have equal rights in everything, can vote on all subjects and hold office, with the one exception that no member not connected with the business department of a theatre or a theatrical company can be elected Abbot. There are no longer any Associate members.

J. M. Fitzgerald has been elected treasurer of the club. W. J. Lampton, George T. Pusey, and Bert Feibleman have been elected to positions on the official staff.

An affiliation between the Friars' Club and the Eccentric Club of London has been suggested by the latter club. If this plan is carried out, when any Friars visit London they will be entitled to use the Eccentric Club as Friars' headquarters there.

SOTHERN AND MARLOWE IN COURT.

E. H. Sothern and Julia Marlowe appeared Oct. 6 in the Supreme Court in Brooklyn as defendants in a suit brought against them by Dirce St. Cyr. Miss St. Cyr alleged that she entered into contract with the defendants to furnish them with a translation of D'Annunzio's play, La Figlia di Jorio. For this she was to receive five per cent. of the gross receipts of every public performance and a royalty of fifty dollars a performance. The defendants did not produce the play. Miss St. Cyr never received more than the thousand dollars paid to her in cash as a bonus. She now sues to recover $9,000, with interest. The defendants asserted that the impossibility of the translation prevented its production. Miss Marlowe recited several passages to sustain this claim. Miss St. Cyr stated that the play had been accepted as satisfactory and based the amount of damages on two seasons of thirty-six weeks each. Her translation was to have had one performance a week for two theatrical seasons. Miss Marlowe declared that her season was seldom longer than twenty weeks. The jury compromised on thirty weeks as a theatrical season. On the amount of damages to be awarded Miss St. Cyr Judge Clark reserved decision.

ARNOLD DALY'S NEW PLAY.

Arnold Daly, who has been theoretically under the management of Liebler and Company but has actually been selecting and managing his own theatrical productions, last week entered into a contract whereby this firm will resume active managerial relations with him. George C. Tyler, of Liebler and Company, said last week that the first production in which Mr. Daly will be presented will be Paul Hervieu's Comédie Française success, Know Thyself. This will be produced next month. At the same time Liebler and Company also commissioned Booth Tarkington and Harry Leon Wilson to write a play for Mr. Daly, and the joint work of these authors will be Mr. Daly's attraction at the expiration of the run of Know Thyself.

LAURA BURT WITH A. H. WOODS

A. H. Woods secured a valuable acquisition to his acting forces last week when he engaged Laura Burt, an actress of ability and repute, for the leading role in his forthcoming production, A Furnished Room in Forty-fifth Street. The play will open Nov. 1 at the Walnut Street Theatre, Philadelphia.

MISS REICHER A STAR.

Hedwig Reicher, the actress who made such a strong impression at the Hudson Theatre last week on the occasion of her first appearance in an English-speaking role in On the Eve, has been placed under contract by Henry B. Harris for a term of five years, ultimately as a star.

LE BRANDT SELLS COMEDY.

Joseph Le Brandt has sold his three-act comedy entitled And the Villain Still Pursued Her, to Perkins Fisher, who will produce it next year, but under another title.

REVIEWS OF NEW PLAYS

THE DEBTORS.....Bijou

To be reviewed next week:

THE MAN WHO OWNS BROADWAY..New York

Maxine Elliott's—The Passing of the Third Floor Back.

Drama in three acts, by Jerome K. Jerome. Produced Oct. 4.

The Third Floor Back	Forbes-Robertson
Joey Wright	Allen Thomas
Christopher Penny	David Powell
Major Tompkins	Montague Rutherford
Mrs. Tompkins	Kate Carlyon
Vivian	Evelyn Weeden
Jape Samuels	A. G. Poulton
Harry Larkcom	Alexander Cassy
Miss Kite	Haidee Wright
Mrs. Percival de Hooley	Mary Relph
Stasia	Molly Pearson
Mrs. Sharpe	Madge Avery

Forbes-Robertson as the Passer-by.

To a dingy and drab boarding house in a sombre quarter of London, a house beset with misunderstanding, bitterness and rancor and peopled with unhappy souls made cruel with their never-ending, never-resting fight against circumstance, there comes at dusk a sweet-faced stranger—a passerby, with kind, light eyes and tender smile. Pityingly he seeks to adjust the elements in this miserable chaos. To each person in turn he brings understanding. As he talks softly to her the cheating landlady is reminded of her better past, of the time in her life when she was "at home on third Fridays," before her tiring struggle for existence had broken her faith in her fellow-creatures. The slovenly little waiting maid, from the "work 'ouse," becomes less impertinent and, listening to the kind-faced new lodger, she throws away the tawdry imitation emerald earrings which a lodger had given her in the hope that she would repay him with a visit to his room. The snobbish lady lodger, "cousin to Sir George Tweedle, Bart.," is brought to see the silliness of her imagined need that she must wear deep mourning for "her late Majesty, the Queen of Naples," and to realize her cruelty in casting off her sister, who had gone wrong and paid the penalty. The painted lady of nearly forty is led to leave off her paint, her powder and her false hair, together with her bitter, worldly speeches and rancor against the fate that left her unloving and unloved when other women about her were happy in the things of which she considered she had been robbed. The passerby smiles upon her and talks softly to her beside the fire and she is ashamed. The quarreling couple, the shrewish wife and the bullying husband are reminded of their days of courting and see in each other once more the pretty slip of a girl and the manly lad each knew before the bitterness, the worldliness and the misunderstanding came. Their daughter, unhappy and disgusted with their grinding poverty, is moved by the glow from the eyes of the lodger from the third floor back and, talking with him, she determines to fight harder than before the meanness in her and to follow, in good days and bad, the struggling young artist with whom she is in love and who loves her. The Jewish lodger becomes proud of the race from which he comes, after he has talked with his new fellow lodger, and determines not to compromise the standing of that race with any business dealings other than the straightforward and square. The poor artist gains new strength from the visitor's encouraging words, the caddish would-be betrayer of the house slavey sees the meanness of his intent, and the unprepossessing ex-bookmaker ceases to annoy with his proposals of marriage the daughter of the shrewish wife and the bullying husband, and to make her really happy, at the suggestion from the lodger in the third floor back that such a course would be the real proof of his love for the girl, passes her over to the young artist whom she loves. All this accomplished, the unhappy souls brought to understanding and kindness, and peace in the dingy rooms, the new lodger passes on to new work, to others who need him. Through the dusky hall of Mrs. Sharpe's old house, into the darkening street, the sweet-faced, tender-smiling visitor passes, and the little slavey, in tears, closes the door softly behind him.

A delightful sermon in the most enjoyable form in the world, The Passing of the Third Floor Back is a thing of cheer and hope and love. One may watch and listen to Mr. Jerome's charming fancy with a threatening lump dangerously near one's throat, but it is swallowed a moment after in a quick smile and a good, happy laugh.

Forbes-Robertson is exquisitely touching and effective as the visiting lodger, his thin, lined face and soft eyes and mouth lending themselves admirably to the emotions the unique character calls for in its portrayer. To his quiet, clear and thoroughly pleasing diction it is a delight to listen. Haidee Wright was a splendid Miss Kite, and a short scene of hers in the last act was among the best of the evening. Madge Avery, Molly Pearson, Kate Carlyon, and Mary Relph, as the landlady, the slavey, the shrewish wife, and the snobbish lodger, respectively, contributed four capital character portrayals. Evelyn Weeden played the daughter who was in love with the poor artist with rare discrimination and care, with splendid results. Alexander Cassy was the caddish lodger, Montague Rutherford the bullying husband, Allen Thomas the ex-bookmaker, David Powell the artist, and A. G. Poulton the Jew, and all five English players were remarkably well cast. The company, be it said, is as well balanced a one as any English star has ever brought to this city.

A play like The Passing of the Third Floor Back can do a world of good. The man or woman who needs courage, hope or strength should see it. It is one of the plays worth while, the best of the season's offerings thus far.

Majestic—A Citizen's Home.

Drama in four acts, by H. H. Boyd. Produced Oct. 4. (Walter N. Lawrence, manager.)

Johann Schmidt	Adolphe Lestina
Jack	John Prescott
Dupin	Ernest Perrin
Kelly	Thomas MacLarnie
Conners	Bernard R. Mullen
Donovan	Sheldon Lewis
Halloran	Fred W. Peters
Lucia Ferraro	Sara Biala
Kitty Warren	Jeannette Ferrall
Amy Lisle	Blanche Laurence

Regard for a player's feelings should restrain an audience from showing its contempt toward a play by tittering audibly during the intended pathetic moments. If A Citizen's Home is too botchy and melodramatic for a serious Broadway production, fun should be poked at author and managers rather than at a hard-working cast.

Lucia Ferraro, adopted daughter of Johann Schmidt, has attracted the attention of a political boss named Kelly. In addition to his liking for Lucia, Kelly has a strong dislike for Schmidt, because the latter's vote cannot be secured for the "system." Kelly gets Donovan, a mysterious Italian, to kidnap the girl. For six weeks Lucia is held in white slavery. At a political ball Schmidt and his son, Jack, Lucia's fiance, find her and carry her home. Kelly follows them up, but is stabbed by Donovan, who has discovered that he is the father of the girl whom he betrayed into Kelly's hands.

Judging from the reception by the public of A Citizen's Home, it is not "The Great American Drama," or, if it is, it will go a-begging. The attack on political corruption, instead of raising indignation, brought forth laughter. Yet it is a domestic drama, not a comedy. If a little comedy were inserted and much of the pathetic fallacy scratched out, the play might make a more successful bid for popular favor.

Most of the acting was good. Adolphe Lestina in the part of the old clockmaker gave a sympathetic rendering of a disappointed-old-man role. Sara Biala did well with her stupid role. John Prescott walked on and off the stage and carried his coat successfully. His short sentences were not so well done. Thomas MacLarnie, Bernard Mullen, and Sheldon Lewis in their respective parts showed thorough knowledge of what was required. Ernest Perrin was also good. It is unjust to expect too much of players in a thankless play.

Wallack's—The Fourth Estate.

Drama, in four acts, by Joseph Medill Patterson and Harriet Ford. Produced Oct. 6. (Liebler and Company, managers.)

Wheeler Brand	Charles Waldron
Donald Bartelmy	Charles A. Stevenson
Edward Dupuy	Howell Hansel
Michael Nolan	Thomas Findlay
Sylvester Nolan	Tom Hadaway
Ross McHenry	Robert McWade, Jr.
Dexter Moore	Richard Garrick
Elmer Downs	William Humphrey
Max Powell	Thomas Thorne
Joe Dillon	George W. Middleton
Durkin	Argyll Campbell
Howard	Frank Sargent
Jeff	John MacNeil
Photographer	Charles Kilby
Pitcher	Albert Tweedy
First Artist	Harry Bottarelli
Second Artist	Robert Babcock
Judith Bartelmy	Pauline Frederick
Mrs. Michael Nolan	Alice Fischer
Phyllis Nolan	Mary Marshall

The success of The Fourth Estate depends merely on whether theatregoers will accept the abrupt, startling and unguessed climax at its finish. The play's end was so unexpected, so totally unlooked for, that the audience at its premiere could do little else for a moment save gasp and look their amazement. The play is gripping and well worked up"—until the crash at the end of the fourth act.

Wheeler Brand, a reformer who makes use of his position as managing editor of a big daily to promulgate his ideals, exposures and "investigations" of the corruption of officials high in the estimation of the people, particularly of one Judge Bartelmy, whom Brand suspects of being in league, for personal gain, with some of the corporations, opinions in whose favor he has handed down from the bench, finally traps the Judge to come to his office, leading him to believe that upon the payment to Brand of a large sum of money a sensational story having to do with his crooked dealings will be suppressed. The Judge walks into the trap with far too much gullibility. As he is about to hand over to Brand $10,000 a flashlight photograph of the transaction is made suddenly, to the Judge's consternation. The picture, with the story in full of the Judge's corruption attached, is rapidly sent to press. The fervor of his purpose blinds Brand to everything else; it even deafens him to the pleading of the Judge's daughter, with whom he is in love. Shortly before going to press, however, the paper's owner declares that the story and picture must not be printed. Michael Nolan, the owner, although in sympathy with Brand's ideas and methods, insists that this latest "beat" of Brand's is going a bit too far and orders the whole think "killed." On Nolan's departure, however, Brand sends the paper to press unaltered and, entering his office as he hears the rumble of the machinery that tells him the result of ten years' work is not to be lost, blows out his brains. As the curtain descends in darkness on this astonishing finish a light is flashed upon it bearing in conspicuous display newspaper type the information, printed on a linotype machine a few minutes before by Brand himself, that Wheeler Brand, the managing editor of the *Advance* had shot himself at the office of that paper, "tired of a life of prostitution," the latter phrase having been taken by Brand from a story of a young girl who for that reason had committed suicide that evening in a retreat of ill repute.

The Fourth Estate is a good play marred by its crashing finish; an interesting play with its success placed in jeopardy by the climax chosen by its authors. As a picture of newspaper life it is truer than was The Stolen Story.

The acting is excellent. Charles Waldron is the Brand, and played that rather depressing person admirably. His strongest scenes were splendidly done, and during the artificial last act he made Brand a little less artificial by keeping himself well in hand.

The Judge Bartelmy was Charles Stevenson. It was a typical Stevenson characterization, always self-contained and admirably controlled, with an elegance of enunciation which would be a godsend to a real judge.

Pauline Frederick played the Judge's pleading daughter rather indifferently; Alice Fisher, as the sometimes vulgar wife of the *Advance's* owner, was very funny when her lines permitted, furnishing the best "comedy relief" in the piece. Robert McWade, Jr., William Humphrey, Howell Hansel, Thomas Thorne, Thomas Findlay and Tom Hadaway portrayed surrounding roles admirably. Mary Marshall did what any pretty, fairly capable actress could with a colorless role. The production given the play by Liebler and Company is a splendid one, the setting for the last act, particularly, showing the composing room of a newspaper just before the sheet goes to press, with linotype machines and all the composing room apparatus going at full blast, bringing forth loud applause.

Like two playwriting children, Mr. Patterson and Miss Ford have built from their theatrical blocks a splendid little structure—but with all their blocks consumed and the structure near completion either Mr. Patterson or Miss Ford has made a terrible blunder, and the whole affair has come tottering and crashing to the floor.

Hudson—On the Eve.

Drama in four acts, by Martha Morton, from the German of Leopold Kampf. Produced Oct. 4. (Henry B. Harris, manager.)

Anna Ricanskaya	Hedwig Reicher
Mascha Viasilor	Beatrice Prentice
Sophya	Minna Adelman
Anton	Edwin Brandt
Otto	Louis Haines
Vassili	Frederick Lewis
Tantul Viasilor	Joseph Adelman
Alexei Nicholajevich	Robert Reese
Dr. Michael Petrovich	Maurice Franklin
Gregor	Crosman Bedley-Brown
Ivan	Rene Grau
Simon	James Grady
Captain of Police	Joseph Bawley
Teplof	Frank Keenan
Corporal	William Bolzer
Sergia Pavlovich	Harry Davenport
Nanon	Stella Hammerstein
Louisa	Eva MacDonald
Ottili	Amy Lesser
Johanie	May Maloney
Hypolite Le Barge	E. W. Morrison
Flora	Edna Archer Crawford
Boris	Baker Moore
Servant to Teplof	James O'Connell
Servant to Pavlovich	Edmund Craig
Varvara	Ethel Brandon

Save for the purpose it serves in introducing as an English-speaking actress Hedwig Reicher, an artist of unique personality and quite un-American methods, On the Eve is not important. The play as Martha Morton has made it from Leopold Kampf's original is theatric and bombastic.

Anna Ricanskaya, the daughter of a Russian soldier and of most aristocratic family, has become an enthusiastic revolutionist and champion of the cause of the people. Her fervor in the defense of the people against the Czar is intense, and the girl apparently becomes a leader among the malcontents. In her train is Vassili, quite as full of reformatory ardor as his pretty leader, but so in love with her that he fears his country's welfare is taking second place in his heart. Strong at first against her growing love for Vassili, in return, Anna finally succumbs to the woman in her, satisfied that she can still work for her country without sacrificing her right to love and to be loved. However, Anna is under the suspicion of the Chief of Police, Teplof, and is commanded to come to his palace. There she speaks freely to the man who is supposed to be the most cruel, tyrannical and inhuman of the Czar's underlings, first arousing him to anger, then to admiration for her courage. She gains from him a promise that threatening cruelties will be revoked and that in the churches in a few days he will send messages to the gathered people, words of peace and promise of compromise. But at the appointed time, acting under his orders, the people, in crowds, are ridden down by his soldiers and many killed. For this last cruelty and broken promise the little group of which Anna and Vassili are the centre feel themselves the instruments of heaven called on to clear the earth of such a monster. Lots are drawn, to Anna's absence, that one of the men may be elected to throw the bomb which is to kill Teplof. Vassili is the man chosen. It is planned that he meet the chief's carriage as it arrives at the opera house that night, and at a signal from a house across the way, the headquarters of his colleagues, he is to hurl Teplof and himself to destruction, "for God and the people." Anna's home is the spot from which the signal is to be given and Anna is the one chosen to give it. Until shortly before the arrival of the chief's carriage she does not know that the signal means advance to the cause nearest her heart, but death to the man she loves. Vassili comes to see her for a last moment and she guesses the truth. But he persuades her to be strong, and a few moments later, as she hears the rumble of the wheels of Teplof's carriage, her hand does not tremble as she bears before the window the candle agreed upon as the signal. As she holds it high above her head there is a deafening report from the street, the cries of a street mob of crazed people, "Teplof is dead!"—and, throwing the candle from her, Anna half falls, half stumbles from the window.

Round about such a tale the temptation to weave turgid melodrama is almost too great to resist. To this temptation, in full measure, did Miss Morton succumb. The Kampf play is handled without gloves and the alterations have not been for the better. By far the strongest act is the last, the one into which Miss Morton has put her best work.

First interest in Mr. Harris' production attaches to the appearance of Hedwig Reicher in the first role in which she has ever appeared in New York speaking the English tongue. It can be said immediately, without reservation, that in Miss Reicher the stage has found a most valuable and interesting addition. Her speech, retaining only accent sufficient to make it appealing and quaint, is clear and delightfully mellow when her voice sinks to its lower tones, and differs from that of one or two other women players who have made the transition to the English-speaking stage from that of their mother tongues inasmuch as in its upper tones it is free from all nasal blemishes. She is tall and supple, her body lending itself gracefully to the few gestures of which she makes use. Like the larger number of the Continental actresses whom New York has seen, Miss Reicher's gestures are free and bold, and never awkward. Her arms, rather long, albeit are slender, and her hands, white and shapely, she carries nearly always with her fingers outstretched. Her face conveys varying expression with what rapidity she wills and is always beautiful to watch. Her features are best described as fluid, and in the light and darkness of the emotions she seeks to depict their play is ever carefully and conservatively at her command. She is best in scenes of intense emotion, and in the last act of On the Eve, at the moment when Anna first guesses that it is her lover whose death she is to signal, Miss Reicher gives evidence of her worth as one of the first of the actresses of the class one has come to call "emotional" for lack of a better word. At that moment, and at numerous others earlier in Miss Morton's play, Miss Reicher was superb.

Frank Keenan, an excellent actor, was not altogether happily cast as Teplof. In his short appearance in the first act Mr. Keenan succeeded in cloaking the character with a veneer of the curt, caustic authority with which stage Russian officials are usually played, but later that cloaking disappeared and Mr. Keenan became merely General Warren or Jack Rance masquerading in queer Russian attire. The fault lay rather in the inconsistent and artificial drawing of the character by the dramatists than in Mr. Keenan's painstaking efforts to make it convincing. Frederick Lewis was admirable as Vassili, although the role called for little of the artistic worth in that capable actor. Minna Adelman, Edna Archer Crawford and Beatrice Prentice are to be credited with three well-acted characterizations. Harry Davenport was wasted on a role which was apparently intended to be the old-fashioned "comedy relief." The four settings were adequate and planned in good taste.

On the Eve serves its best purpose when it brings forward in Miss Reicher a valuable asset in theatredom, an unique personality and a player of sound sense, free from the freak mistaken "artistry" which has marred the performances of other women who have taken the same step from the stage of their own tongue to ours—a woman with the true, sound, relative value of dramatic tactics instilled in her, not a

poseur. In all other respects than this, On the Eve is not important.

Bijou—The Master Key.

Play in four acts, by Cosmo Hamilton. Produced Oct. 4. (William A. Brady, manager.)

Edward Chard	Orrin Johnson
Matthew Hempstead	Frank Hatch
Alf. Rumble	Bennett Southard
Arthur Welby	Donald McLaren
Amos Tapper	Horace James
John Berbank	Fred W. Strong
Joseph Pring	Ernest Mack
Major Wilding	Harold Mead
Henry Goland	George Standing
Stella Wilding	Leonora Oakford
Lady Wilding	Mildred McNeil
Mrs. Tapper	Justine Cutting
Mary Heron	Frances Ring

The Master Key would make an excellent comic opera libretto provided a few more comic situations were injected into the play. For a whole evening's diversion The Master Key is too slim. The story could have been told in twenty minutes and would have gained more life by condensation.

A strike for higher wages and shorter hours had been in progress in the Chard Iron Works for ten weeks. The company was already paying better wages than other companies, and was furnishing its people with libraries and parkways. Still the people were dissatisfied. Edward Chard, son of the deceased iron manufacturer, who had been away from home for several years, returned in the hope of settling the trouble. He was a square young fellow who wanted justice done. Though he thought it probable that the demands of the strikers were only socialistic nonsense, his sense of fair play decided him to dig for the root of the trouble and to understand the people's point of view, so, posing as Edward Drake, a young clerk at the works, he became a steady caller at Amos Tapper's home. Here he met Matthew Hempstead, chief agitator of the strike; Alf. Rumble, a young machinist, and Mary Heron, the schoolmistress. In his disguise he learned the feeling of the people and the justice of their demands. Mary Heron's description of the situation had great effect on him, though it was not till Alf. accused him of playing with Mary's affections that he realized his love for her. This love was the "Master Key" by which his eyes and heart were opened to the just demands of the people.

The Master Key has little story worth telling. The fine thread of plot involved could not possibly be a sufficient evening's morsel without the addition of music or a few vaudeville turns. Since the music and vaudeville are lacking the play does not satisfy. The old story that love makes the world go round will always be a tempting subject for the playwright, but a play founded on that maxim will never "get by" unless it has a novel development. The Master Key is a sweetish, sticky, amateurish form of the old story.

The play is hardly worthy of the acting. Orrin Johnson is the best player in the production. He is straightforward and honest in his every move. He does not depend on mannerisms or tricks, but acts as if he were unconscious of his audience. Bennett Southard as Alf and Donald McLaren as Arthur Welby were both capable. This trio of young men showed what they could do in a play that really counts. Frank Hatch as Matthew Hempstead gave an excellent portrayal of a disagreeable, pessimistic, old agitator. In the part of Amos Tapper, supposed to be a comic role, Horace James did the best he could. Leonora Oakford as Stella Wilding was good in her unnecessary role. Frances Ring was second only to Mr. Johnson. In playing up to the sympathies of the audience that old melodramatic trick, precocious children, was tried. It worked on the first night's audience. Margaret Shelby as Albert Tapper and Julia Shelby as Vicky Tapper were almost real children. Their roles stunted their undoubted ability.

Irving Place—The Lightning Girl.

Farce in four acts, with songs, by Carl Costa. Music by Carl Millöcker. Produced Oct. 5.

Schwarz	Hermann Korn
Caroline, Marquise Alphonsine de Vivepiere, Senora Aguilna, Kosinsky	Hedwig Richard
Ottilie	Hanni Brockmann
Seraphine	Else Hegermann
Thekla	Lina Trenkel
Louise	Milly Koenig
Baron Istvan Johann	Gustave Hartsheim
Casimir von Wasserkopf	Hans Debers
Leo Bruller, Chorist, Abbe de St. Renard, Snetarelli, Schweitzer	Heinrich de Carro
Rudolf Kern, Roller	Horst Bulss
Theobold v. Birke	Erwin Baron
Laurentia	Georgine v. Neuendorf
Marie, von Kutschenreiter	Lisa Hanseler
Count Albert v. Sternheim	Gustav Olmar
Hanni	Grete Klein
Peter	Heinrich Oesfeld

Caroline, the head operator in a telegraph office, is engaged to Rudolf Kern, a young lawyer. The time of the wedding depends upon whether or not he gets a vacant position in the main office of the telegraph company. Baron Johann uses all his influence to win the appointment for his godson, Casimir von Wasserkopf, who is a near-idiot. Bruller, a chorus singer, promises Caroline, an old friend of his, that he will do his best to help her lover get the desired place. They overhear the Baron running through a list of persons whose influence he will seek. They visit the most influential of these proposed patrons, disguised at one time as a French marquise and an abbe, at another as Spanish dancers and again as students. Through their efforts Kern secures the position.

The Lightning Girl is a very unpretentious work. Its humor lacks subtlety and is of the most elementary description. The introduction of a pathetic bit in the last act strikes an incongruous note. The play seems to have been written to enable a man and a woman star to display Protean abilities. The music is thin and colorless. One song sung by Brüller in the last act, about a swain haunted by the ghost of his suicide sweetheart, deserves praise.

Hedwig Richard sang and danced the part of Caroline spiritedly. Heinrich de Carro as Brüller used too much horseplay. Gustave Hartzheim gave a really excellent performance of Baron Juhasz and sang his one song, Kätchen, most effectively. It was pleasant to find Madame Neuendorf a member of the company. She did a small part with delicacy and feeling.

KABALE AND LIEBE.

Tragedy in five acts, by Friedrich von Schiller. Revived Oct. 8.

President von Walter	Carl Schmidt
Ferdinand	Theodor Burgarth
Von Kalb	Horst Bulss
Lady Milford	Claire Seidel
Wurm	Erwin Baron
Miller	Gustav Olmar
Madame Miller	Georgine v. Neuendorf
Luise	Eva Speier
Sophie	Flora Arndt
Servants	Oskar Penke, Louis Lehar, Max Fischer

Schiller's powerful attack on German political abuses of his time, embodied in the five-act tragedy, Kabale und Liebe, was the first classical offering of the season at the Irving Place Theatre. An excellent concert by the orchestra, thirty strong, of Admiral von Köster's flagship, *Victoria Louise*, preceded the performance. The revival witnessed the first appearance of Claire Seidel and Flora Arndt. Miss Seidel's acting as Lady Milford was consistently good. Her personality has a touch of hardness, which suited the part. Miss Arndt, as Sophie, the maid, did well. Carl Schmidt made excellent use of his deep-toned, resonant voice as the sinister President von Walter. Director Burgarth, the Ferdinand, invested his lines with sincerity. Eva Speier was an appealing figure as Luise. Simple and direct in her methods, she never missed striking home to the hearts of her auditors. Gustav Olmar handled the part of Miller successfully.

Next Thursday night Lumpengesindel, a comedy in three acts by Ernst von Wolzogen, will have its initial performance.

At Other Playhouses.

ACADEMY OF MUSIC.—The departure of the Italian grand opera company having left this house available, Liebler and Company moved Wilton Lackaye and The Battle onto its stage last night for a week's engagement. The Moffett play and Mr. Lackaye were as well received at popular prices as they were at the Savoy last season. Still capably supporting Mr. Lackaye are Clara Blandick, Julie Herne, Gerald Griffin, Thomas McGrane, Harry Hilliard and Charles Abbe.

LINCOLN SQUARE.—Charles Richman in The Revellers was the attraction in Lincoln Square last week, succeeded last night by Billy, with Edgar Atchison-Ely, Mrs. Stuart Robson, Jane Marbury, Marian Chapman and the Daly's Theatre cast still furnishing the fun. An interesting addition to the cast in a small role is young Stuart Robson.

YORKVILLE.—Moving pictures and vaudeville succeeded Mrs. Wiggs of the Cabbage Patch at this theatre yesterday.

METROPOLIS.—Mr. Lackaye having come downtown to the Academy with The Battle, he was followed at this house last night by William Faversham in The World and His Wife.

GRAND OPERA HOUSE.—G. P. Huntley in last season's New Amsterdam Theatre success, Kitty Grey, returned to town at the Grand Opera House last week and pleased the West Siders mightily. Robert Hilliard in A Fool There Was came to this theatre last night.

WEST END.—Last week Billy, with Edgar Atchison-Ely in the title role, was presented at this house. The production and cast in every way was satisfactory to the Harlem audience. Business was very light on Monday night, but in spite of that fact the company received numerous curtain calls after the second act. The clever acting of Mrs. Stuart Robson, Spottiswoode Aitken and Jane Marbury received much applause. This week, Eleanor Robson in The Dawn of a To-morrow.

CRITERION.—At this theatre this week Robert Edeson's appearances in The Noble Spaniard are being preceded by a one-act play, The Outpost. The little play, originally a feature of a Lambs' Gambol, had its first professional production at the Alhambra Theatre, as a feature of a vaudeville bill, early in the Summer and was reviewed at length in THE MIRROR of June 5, 1909.

THE CENTURY THEATRE CLUB MEETS.

The first meeting of the season of the Century Theatre Club was held last Friday afternoon at the Hotel Astor. The meeting was devoted to a discussion of a new play by Edith Ellis Baker Furness, a member of the club. Mrs. Furness deplored the fact that there are not more women producers. In her opinion a woman producer, by her finer perception of some of the more delicate points of the dramatic art could prevent the failure of some plays. In the technique of the stage men excel women, but as psychologists women are superior to men, she declares. Woman in order to get along with man must study him, and unconsciously acquires the habit of studying both sexes. Man, accustomed to dictate, is not sensitive to every little change of expression or inflection of the voice. Hence women are greater masters of psychologic detail, according to Edith Ellis Baker Furness.

THE ACTORS' SOCIETY

THE NEW SEASON FOR MANY MEMBERS WELL UNDER WAY.

Mary Shaw Returns to Town—Royal Tracy Pleases in Brewster's Millions—Helen Weathersby a Funny and Philosophical Mrs. Wiggs—Gossip of Members.

Mary Shaw has returned to New York after spending the Summer in Wolfeboro, N. H. Miss Shaw looks well and is ready to begin her season at the new Davenport Theatre.

Post cards from Mr. and Mrs. George Seybolt indicate that they are thoroughly enjoying a late but well-earned vacation at Augusta, Me. Both are gradually becoming golf experts, and at that Scotch game Mr. Seybolt is said to have acquired an accent that puts Harry Lauder's to the blush.

Frederick Webber as Carlyle, the murderer juror in Harrison Armstrong's sketch, Circumstantial Evidence, is receiving very approving notices.

John A. Boone, who is playing with John T. Kelly at Greenpoint, was called to Philadelphia by the death of his sister Sept. 26. After the funeral Thursday morning, Oct. 7, Mr. Boone had to return from Philadelphia to play a matinee and night performance.

Royal Tracy as Monty Brewster is making a hit with large audiences who enjoy his method of spending the Brewster millions.

Helen Weathersby is making the most of Mrs. Wiggs' homely philosophy. Mrs. Wiggs' optimism has fallen into good hands. Fred Holloway as Chris Hazey in Mrs. Wiggs of the Cabbage Patch is favorably criticised, too.

Florine Arnold, who last year played under Harrison Grey Fiske's management, has been engaged by the Shuberts to support Bertha Galland.

Bruce Richardson, who played Nelu in The Clansman so successfully, is now in vaudeville with his sister and brother. Their sketch, called The New Pupil, is doing so well that it is booked far ahead.

Theodore Kehrwald, of The Traveling Salesman company, is traveling right into favor. The company also is going well.

Harry J. Lane and wife, May E. McKay, are now in their second year with Polly of the Circus.

Iva Donette continues to draw in her "Kolored Komedy," with her dog, "Pick," in the sketch, The Washerwoman and Her Pickaninny Dog.

George S. Christie closed his engagement with The Only Law company Oct. 9.

Adolph Lestina as Johann Schmidt and Thomas McLarnie as Kelly the Boss did excellent work at the Majestic with A Citizen's Home.

Thais Lawton is playing the role of Florence Knight in The Revellers, and Florence Robertson is cast as Mrs. Russell, Florence's aunt. Miss Lawton will soon have to take up her duties at the New Theatre.

Charles A. Stevenson, the well-known character actor, is playing the part of Donald Bartelmy, Judge of a United States court, in The Fourth Estate at Wallack's. Robert McWade, Jr., has the role of Ross McHenry, managing editor of the *Advance* in the same play. Both are doing credit to their former successes.

Thomas Magrane and Harry Hilliard are with Wilton Lackaye in The Battle. Mr. Magrane has made good in the part of Gentle. The same may be said of Mr. Hilliard as Phillip Ames.

Thomas Reynolds is the sergeant in The Girl and the Wizard over at the Casino.

Janet Beecher in the role of Dorothy Chase in The Intruder made such a success of the part that W. A. Brady has decided to star her. Scott Cooper and Lizzie Goode, in their respective parts of Jack Hendrix and Maria in the same play, did commendable work.

A meeting of the Board of Directors was held Monday, Oct. 11.

ANOTHER STOCK COMPANY BOOM.

As THE MIRROR has pointed out several times during the past few months, activity in the stock company branch of the amusement business promises to be greater during the coming season than at any time for some years past. Larger scope has been opened to that system in many cities owing to the lack of good traveling attractions in number sufficient to keep the theatres open six nights in the week. To fill these gaps and to make themselves independent of booking offices whose offerings, in many instances, were not altogether satisfactory, local managers have organized stock organizations and have entered into dealings with the New York play agents for suitable plays and the engagement bureaus for suitable players. The new activity serves more than one good purpose, since it brings employment to the idle player, business to the play and engagement bureaus, and satisfaction to the local theatregoer.

THE OPENING OF THE DAVENPORT

According to present plans the new Davenport Theatre on Sixty-third Street, between Broadway and Central Park West, will open its season Dec. 27. Mr. Davenport, however, has not yet made any authoritative announcement of his repertoire, company or general policy.

INCORPORATIONS AT ALBANY.

Albany Majestic Theatre Company Increases Its Capital Stock—Several New Incorporations.

Certificates of incorporation for the following moving picture and theatrical companies were filed with the Secretary of State at Albany the past week:

Essex Amusement Company, New York; to own and manage moving picture theatres and other places of amusement and employ singers, etc.; capital, $10,000; directors—Joseph Lax, 6 West 114th Street; William Weckowitz, 57 Avenue B; Samuel Adler, 104 West 115th Street, New York city.

The Clean Amusement Company, Rochester, N. Y.; to carry on the motion picture business; capital, $10,000; directors—Byron N. Sherwood, Mary H. Sherwood, 44 Pearl Street, Rochester, N. Y.; Howard L. Bideiman, 59 Wellington Avenue, New York city.

The Forman Amusement Company, Poughkeepsie, N. Y.; to conduct theatres and provide moving pictures; capital, $10,000; directors—Kissel Simon, 40 West 119th Street; Charles Bothstein, Kingston, N. Y.; Samuel Seamon, Poughkeepsie, N. Y.

New York Booking Office, New York; to deal in theatrical and amusement enterprises and do a general booking agency business; capital, $5,000; directors—Jacob Luckstone, Henry E. Myers, 146 West Eighty-second Street; Aaron Loeb, 511 West 157th Street, New York.

Harburg Realty and Amusement Company, New York; to own and operate theatres, moving pictures, vaudeville, and other forms of amusements; capital, $500; directors—Henry C. Mumbraner, Frederick Mumbraner, 2237 Grand Avenue; Herman A. Wiesel, 2162 Eighth Avenue, New York city.

Surprise Vaudeville Company, New York; to deal in real estate, to construct buildings for theatrical purposes, and to conduct all kinds of theatrical productions; capital, $3,000; directors—Milton Hirshfeld, Jerome Hirshfeld, Minnie Cohen, 743 West End Avenue, New York city.

The Albany Majestic Theatre Company, Albany, N. Y., has increased its capital stock from $50,000 to $75,000.

The officers of the St. Nicholas Moving Picture Company, of New York, have certified to the Secretary of State that one-half of its capital, $3,000, has been paid in cash. Theodore Holstein, president; Richard J. Kronke, secretary and treasurer.

The Mullin Film Service, of West Syracuse, N. Y., also certifies that $2,500, one-half of its capital stock, has been paid in; Joseph J. Schnitzer, president; Genevieve M. Allard, secretary.

CURRENT AMUSEMENTS.

Week ending October 16.

ACADEMY OF MUSIC—Wilton Lackaye in The Battle—164 times, plus 8 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—The Man from Home—367 times, plus 9th week—67 to 74 times.
BELASCO—Is Matrimony a Failure?—8th week—56 to 63 times.
BIJOU—Commencing Oct. 12—Digby Bell and Kathleen Clifford in The Debtors.
BROADWAY—The Midnight Sons—20th week—160 to 167 times.
CASINO—Sam Bernard in The Girl and the Wizard—3d week—16 to 22 times.
CIRCLE—McIntyre and Heath in Hartl—7th week—50 to 57 times.
COLONIAL—Vaudeville.
COMEDY—Walker Whiteside in The Melting Pot—6th week—42 to 49 times.
CRITERION—Robert Edeson in The Noble Spaniard—4th week—25 to 32 times; The Outpost—1st week—1 to 8 times.
DALY'S—Viola Allen in The White Sister—3d week—17 to 24 times.
EMPIRE—John Drew in Inconstant George—4th week—23 to 30 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—6th week—42 to 49 times.
GARRICK—Hattie Williams in Detective Sparkes—8th week—54 to 61 times.
GRAND OPERA HOUSE—Robert Hilliard in A Fool There Was—56 times, plus 8 times.
HACKETT—Such a Little Queen—7th week—50 to 57 times.
HERALD SQUARE—The Rose of Algeria—49 times, plus 4th week—26 to 33 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—6th week.
HUDSON—On the Eve—2d week—9 to 16 times.
HURTIG AND SEAMONS—Merry Whirl.
IRVING PLACE—German Company in A Lightning Girl—4 times; A Ragged Crowd—3 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—6th week—36 to 42 times.
LIBERTY—Lillian Russell in The Widow's Might—5th week—33 to 40 times.
LINCOLN SQUARE—Billy—74 times, plus 5 times.
LYCEUM—Arsene Lupin—8th week—53 to 60 times.
LYRIC—The Chocolate Soldier—5th week—33 to 40 times.
MADISON SQUARE GARDEN—Electrical Show.
MAJESTIC—A Citizen's Home—2d week—9 to 16 times.
MANHATTAN OPERA HOUSE—Grand Opera—7th week.
MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—2d week—9 to 16 times.
METROPOLIS—William Faversham in The World and His Wife—114 times, plus 8 times.
MINER'S BOWERY—Jardin de Paris Girls.
MINER'S EIGHTH AVENUE—New Century Girls Burlesquers.
MURRAY HILL—Hastings Show.
NEW AMSTERDAM—The Love Cure—7th week—47 to 54 times.
NEW YORK—Raymond Hitchcock in The Man Who Owns Broadway—1st week—1 to 8 times.
OLYMPIC—Knickerbocker Burlesquers.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Margaret Anglin in The Awakening of Helena Richie—4th week—22 to 28 times.
STUYVESANT—Frances Starr in The Easiest Way—160 times, plus 6th week—42 to 49 times.
VICTORIA—Vaudeville.
WALLACK'S—The Fourth Estate—2d week—9 to 16 times.
WEBER'S—The Climax—97 times, plus 14th week—106 to 114 times.
WEST END—Eleanor Robson in The Dawn of a To-Morrow—153 times, plus 8 times.
YORKVILLE—Vaudeville and moving pictures.

THE LONDON STAGE

False Gods Is a Magnificent Theological Production—Herbert Trench Begins His Repertory Venture—Making a Gentleman—The Dollar Princess.

(*Special Correspondence of The Mirror.*)

LONDON, Oct. 2.—Three of the most magnificently mounted and most completely cast productions ever seen in the theatrical world have recently been presented in London. They are False Gods, at His Majesty's; King Lear, at the Haymarket, and The Dollar Princess, at Daly's.

False Gods, as MIRROR readers will remember, has been splendidly adapted by James Bernard Fagan from La Foi, written by the great French dramatist Brieux. This Egyptian drama, so full of theological theories artfully described as ancient but really intended to apply to modern anti-clerical France, has only been seen hitherto in its original form at Monte Carlo. It has not yet been produced in Paris, but I learn that it will reach there soon and that Sarah Bernhardt will play the leading feminine character. Also, as you may have heard already, False Gods is to be seen soon in the United States, with E. H. Sothern and Julia Marlowe in the two chief roles. The hero and the heroine, Satni and Yaouma, are played respectively at His Majesty's by Henry Ainley and Evelyn D'Alroy. Two other leading parts, the male one being of brief dimensions as to dialogue, are the High Priest and Mieris, a blind Egyptian lady of high degree. These two trying parts are respectively sustained at His Majesty's by Sir Herbert Tree and Mrs. Patrick Campbell. These four players have never played more finely than they do in False Gods. Excellent work is also put in by Edward Sass, William Havtland, and Kate Bateman-Crowe, who was the original Leah of my boyhood days. The mise-en-scene, with the glorious Egyptian pictures of the Nile, the desert, the temple of Isis and so on, baffle description. Suffice it to say that no play has ever been so beautifully staged.

False Gods is indeed a costly and a most interesting production. At present it is drawing well. Whether it will continue to prosper financially I would not dare to predict. It may be that this theological thesis as tragedy, deeply absorbing as it is, may prove too profound, too argumentative, for the average player.

Another grand production, both in an archæological and in a realistic sense, is that which Manager Herbert Trench has given to King Lear by way of starting his repertory venture at the Haymarket. This great tragedy has never been staged with such attention to early British detail. The cast includes Norman McKinnel, a very powerful and sometimes moving Lear; Ellen O'Malley, a sweet Cordelia; C. V. France, a fine Kent; James Hearn, a capital Glo'ster, and Dawson Milward, an excellent Edmund. There need be no prophecy as to the drawing powers of this revival. The repertory or often changing idea would prevent that. It must be removed in a week or two to give place to a new modern play entitled Don, by Rudolf Besier. One of the finest Lears I ever saw, and I have seen all Lears from my childhood up, was that of your late great American actor, Edwin Booth.

The third gorgeous production which I set out to describe is that of The Dollar Princess, the first London production of which was given by Manager George Edwardes at Daly's a few nights ago. Natives of New York and of what the gasfitter in Caste would call "the immediate neighboring vicinity," are already so familiar with Charles Frohman's American production of The Dollar Princess that I need not detail its plot. It is enough to add that George Edwardes has outdone himself in the way of magnificent mounting and in costly casting, also that great vocal successes were made by Lily Elsie in the name part, Emmy Whelen, W. H. Berry, Robert Michaelis, and Joseph Coyne. The business is enormous.

Joseph Coyne fully confessed a few days ago that he secretly married pretty Alexandra Carlisle last June.

Arthur Bourchier's recent production of Alfred Sutro's society comedy, Making a Gentleman, is going well at the Garrick. Mr. Bourchier and Ethel Irving are scoring splendidly in the two principal roles, and Kenneth Douglas is doing well as the cub of a son, whom his rich but uneducated popper (played by Bourchier) seeks to make a gentleman but almost fails in the process.

Almost at the moment of mailing I learned the death of that old-time minstrel and circus man, George Washington, alias Pony Moore. Moore's great age, close upon ninety, made his death of course an event to be expected at any moment. Nevertheless, all who knew the eccentric but kind-hearted old man will regret the death of a most interesting and always welcome personality. He made thousands merry in his long career. May quaint old "Pony" rest in peace!

GAWAIN.

THE OPENING OF HEROD.

In the cast of Herod, which William Faversham will present at Harmanus Bleecker Hall in Albany, Oct. 21, for the first time on any stage in this country, there are twenty-five speaking parts in a cast of one hundred and fifty. All the people who supported Mr. Faversham so admirably in The World and His Wife will appear with him in Herod. The principals and the roles they will impersonate are as follows: Herod, Mr. Faversham; Aristobulus, A. Hylton Allen; Gadias, H. Cooper Cliffe; Pheroras, Moton Selten; Sohemus, Berton Churchill; Physician, Lionel Belmore; Priest, Warren Conlan; Cup bearer, Melville G. Rosenow; Councillor, H. Carlton Redding; Syllaeus, Earl Q. Snyder; Envoy, Frank Thomas; Servant, Pickering Brown; Sentinel, Leon Brown; Captain, Charles H. Cline; Mariamne, Julie Opp; Cypros, Florence Auer; Salome, Olive Oliver; Bathsheba, Claire McDowell; Hagar, Alice Belmore; Judith, Mabel Crawley; Berenice, Emlie Carder; Esther, Hilda Stowe; Ruth, Flora Taylor. In addition to the above cast there will be a large force of supernumeraries. There will also be an augmented orchestra for the proper rendering of the incidental music especially composed for Herod by H. Coleridge Taylor, of London, and for the proper lighting of the play a large staff of electricians has been engaged.

LULU GLASER'S NEW VEHICLE.

Lulu Glaser appeared at Albany Saturday night at Harmanus Bleecker Hall in the first performance of her new musical comedy, The Girl from the State, and the beginning of her second starring tour under the Shubert management. The new musical comedy is by Glen MacDonough, with music by Raymond Hubbell and A. Baldwin Sloane. The theatre was crowded with an audience which extended the comedienne a most hearty reception, all of her songs being repeatedly encored. The lyrics were tuneful and the lines clever, and the star has several songs which scored well and finds plenty of material to produce an abundance of laughter throughout the two acts. Miss Glaser's support included Walter Lawrence, Alexander Clark, Roy Atwell, Nellie Follis, Connie Ediss, and Arthur Donaldson. The Shuberts have put the comedy on in splendid shape, both scenically and as to costuming. The chorus was large but not especially musical.

A NEW PLAY FOR MISS HARNED.

Virginia Harned's new play, written by herself, is to be called The Land of Hope, the scene being laid in the Tyrol and the story having to do with the peasant life in that community. Ralph Kellard has been engaged as Miss Harned's leading man.

GRAND OPERA NOTES.

The season of grand opera at the Academy of Music came to an end Saturday night. Monday evening, when Aida was to have been given, the principals refused to go on the stage unless their back pay was forthcoming. By reason of the closing a bond of several thousand dollars was forfeited to the management of the Academy. As originally planned the Academy season of grand opera at popular prices was to have lasted eight months, but the withdrawal of Nicola Zerola from the Academy to join the Manhattan forces brought about a lawsuit, which, with the constant bickering among the directors, was a severe blow to the season.

Alice Baron replaced Marguerite Sylva in La Tosca Monday night. Miss Sylva was suffering from a severe cold. Miss Baron made a favorable impression.

The $100,000 libel suit brought by Oscar Hammerstein against John A. Hennessey, managing editor of the *Press*, was dismissed Wednesday by Judge Davis. The action was based on a letter written by Mr. Hennessey to Mr. Hammerstein and published in the *Press*, following the ejecting of *Press* reporters from the opera house. The court holds that the contents of the letter were not libelous.

Tuesday evening Admiral Le Pord and several of his officers of the visiting French fleet attended the performance of Faust at the Manhattan Opera House. They attracted much attention in their dress uniforms.

The Metropolitan singers are beginning to arrive for the coming season. Arturo Toscanini will arrive Oct. 16; Gustav Mahler and Otto Goritz, Oct. 19; Ricardo Martin, Oct. 26; Georges Bourgeois, Dink Gilly, Enrico Caruso, Carl Jörn, Bella Alten, and John Forsell, Nov. 2.

Offenbach's Tales of Hoffman was well sung at the Manhattan Friday night. The singers, though not famous, were so honest in their work that the opera was as charming as usual.

A NEW PARK MANAGEMENT.

The old Idlewild Park properties at Newark, O., the site of the historic Indian mounds, have been taken over by a new company, the Rigel Park Amusement company, which purposes another season to construct elaborately and operate on modern lines.

A NEW SHUBERT THEATRE IN BROOKLYN.

In conversation with a MIRROR representative Saturday, J. J. Shubert announced a new theatre for Brooklyn. This theatre will be erected somewhere in the Williamsburg district and will be ready for occupancy next season.

MRS. ETTIE HENDERSON DEAD.

Veteran Actress, Playwright and Manager Passes Away at Long Branch.

Mrs. Ettie Henderson, for many years proprietor of the Academy of Music, Jersey City, and at one time an actress of ability, died at her country home in West Long Branch, N. J., last Thursday, Oct. 7. While returning from a drive three weeks ago Mrs. Henderson was stricken with convulsions, and although for a time she rallied slightly a weak heart and her advanced age retarded her recovery, and she grew gradually worse until death intervened.

Mrs. Ettie Henderson was born in London in 1835 and was brought to this country four years later by her father, Henry Lewis, a well-known English actor. She was proud of saying that she was the representative of ninety years of theatrical life in three distinct generations and that she had been in the theatrical business since she was six years old. "I am one of the children of the stage," she once stated in an interview, "and notwithstanding Mr. Gerry's assertion that children of the stage die young and are subject to disease and infirmities and wasted energies, I am still in the foreground." Mrs. Henderson's father, Henry Lewis, made his American debut in The Two Gregories in July, 1835. Her mother, whose maiden name was Harvey, made her first appearance in America on the sixteenth of the same month at the old Park Theatre, on Park Row near Ann Street, playing Imogene in Bertram. Mr. and Mrs. Lewis, taking their children, Bertha, Joel, Ettie, Abraham, and Fanny, with them, next went to Boston to join the company at the Tremont Theatre and remained in that city during the season of 1836, later becoming members of the old Boston National Theatre company. This was followed by a joint starring tour. In 1849 Mrs. Lewis was divorced from her husband. She died in San Antonio, Tex., Aug. 10, 1855. Mrs. Henderson's father died in Philadelphia, Nov. 22, 1892, at the age of ninety years. Mrs. Lewis was one of the first women to play Richard III. in America, and another of her most important appearances was as Emilia in Othello with the elder Booth as Iago, Charles Webb as Othello, and Edwin Booth as Cassio.

Mrs. Henderson's first appearance on the stage was in The Stranger, when she was about ten years old. Her parents, however, had no wish to make her an infant prodigy, and she was sent to the Notre Dame Convent in Cincinnati to be educated. It was not until after her marriage to William Henderson, in Philadelphia in 1855, that she became best known as a player. During the seasons of 1860 and 1861 she appeared under the management of William H. Crisp in Nashville and Memphis, Tenn. Two years later she toured England as a star in Fanchon. When, at the beginning of the Civil War, Mr. Henderson took up the management of the Pittsburgh Theatre, Mrs. Henderson first began to show marked ability as a playwright. She assisted her husband in the writing of many plays he had in preparation, some of which attained marked success. Her first production was a drama called Marriage and was very successful. One of Maud Granger's greatest successes was obtained in an adaptation from the French by Mrs. Henderson, Olivet's Claire and the Forge Master, presented in April, 1884, at the Fifth Avenue Theatre, then under the management of the late John Stetson. Mrs. Henderson's and Fannie Mathews' drama Bigamy had its first presentation at the Standard Theatre, later the Manhattan and then under the management of William Henderson, Jan. 17, 1881, with a cast including Eben Plympton, Henry Chanfrau, Ada Dyas, Louise Sylvester, Mrs. M. A. Farren, Nelson Decker, Joseph W. Shannon, J. J. Spies, Ernestine Floyd, May Maurice, Lillian Westbrook, Charlotte Adams, William Fitzgerald, Charles W. Day, and Albert Tavernier. Mrs. Henderson also made a dramatization of Gaboriau's novel, "Within an Inch of His Life." An earlier appearance of Mrs. Henderson and an important one in her career as an actress, was at the Old Bowery Theatre, Sept. 22, 1873, in a play called Little Sunshine, preceded by a farce entitled Curiosity. In the company of which Ettie Henderson was then the head Mrs. W. G. Jones was a member.

When William Henderson took over the management of the Academy of Music, Jersey City, in 1884, he chose for his opening attraction, Sept. 1, 1884, Mrs. Henderson's play, Claire and the Forge Master. Shortly afterward Mr. Henderson greatly altered and improved the Academy and made it one of the most comfortable and prettiest theatres in New Jersey. During the first years of his management many stars of prominence played at his theatre, including F. S. Chanfrau, E. H. Sothern, Denman Thompson, Mrs. Fiske Madame Janauschek, Fannie Davenport, Thomas W. Keene, Frank Mayo, James O'Neill, Richard Mansfield, Mrs. Langtry, Richard Golden, Nellie McHenry, Mrs. James Brown Potter, Kyrle Bellew, Otis Skinner, Maurice Barrymore, Wilton Lackaye, Neil Burgess, Evans and Hoey, Louis Aldrich, Margaret Mather, Kate Clayton, Rosina Vokes, Milton Nobles, Minnie Palmer, McKee Rankin, Joseph Jefferson, Nat Goodwin, Annie Pixley, Clara Morris, Kate Castleton, Louis James, Frank Daniels, Rose Coghlan, Edward Harrigan, Pauline Hall, Maggie Mitchell, George Knight, Dion Boucicault, Cora Tanner, Aimee, J. K. Emmett, Tony Pastor, Robert Mantell, James A. Herne, Lotta, Marie Wainwright, Alexander Salvini, Roland Reed, May Irwin and countless others of like fame. In 1889, on the occasion of Mr. Henderson's death, Mrs. Henderson took up the active management of the Academy of Music and conducted it with success and profit until about ten years ago, when she retired from business life. She has spent most of the time since at the country place at Long Branch which her husband purchased in 1865. Since her retirement the theatre has been managed by her son, Frank E. Henderson. The latter, with his brother, William J. Henderson, the music critic of the New York *Sun*, survive Mrs. Henderson.

MARGARET ELLSWORTH.

The above is an excellent likeness of Margaret Ellsworth, who is a member of the Via Wireless company. Miss Ellsworth can always be depended upon for an intelligent and sympathetic performance. Her Elsa Berg in The Devil and Leila in Under Southern Skies have stamped her as an actress of unusual ability.

LEW FIELDS' ACTIVITIES.

Lew Fields is a busy producing manager. Not only has he the care of The Midnight Sons on his hands at the Broadway Theatre, but he has successfully launched the Herbert-MacDonough musical play, The Rose of Algeria, at the Herald Square Theatre. He started Blanche Ring in The Yankee Girl at Atlantic City and then started in to help supervise the production of his midwinter review, The Jolly Bachelors; Andrew Mack's new comedy with music, The Prince of Bohemia; Marie Dressler's musical play, Tillie's Nightmare, and as a final effort he is learning his own part and rehearsing his company in Old Dutch, the musical play by Victor Herbert, Edgar Smith and George V. Hobart, in which Mr. Fields will appear.

Marie Dressler has returned from her Summer home at Windsor, Vt., to New York, to begin active rehearsals in Tillie's Nightmare, in which she is to star this season under Mr. Fields' management. The opening date is not yet announced, but will probably be early in November.

Old Dutch, the play in which Mr. Fields will star this season, is the story of a Viennese inventor who, while visiting in the Austrian Tyrol, attempts to hide his identity.

When Andrew Mack makes his appearance as a star under the management of Mr. Fields it will be in a comedy with music, the book by J. Hartley Manners, the music by A. Baldwin Sloane, to be called The Prince of Bohemia. Mr. Mack will portray a character altogether new to him on the stage, that of a young college man who meets with various adventures abroad and on a transatlantic steamer.

Sixty-eight chorus girls and thirty-two chorus men are in active rehearsal in New York for Mr. Fields' midwinter review, to be called The Jolly Bachelors. The production is being made by Ned Wayburn, who also staged The Midnight Sons.

Louis F. Gottschalk has not only been engaged as musical director of Old Dutch, but as musical director of all of Mr. Fields' various musical enterprises. Mr. Gottschalk has been identified as conductor of most of Victor Herbert's operatic successes, and is more recently known as the original musical director of The Merry Widow.

HARRY CORSON CLARKE'S HIT.

Harry Corson Clarke has made a big hit with Sam Bernard in The Girl and the Wizard, now playing to packed houses at the Casino. Mr. Clarke is known as a comedian, but many of the critics have styled his latest impersonation of the Count in this offering as "quite Mansfeldian." He took the part on short notice while in Boston on an automobile trip, it being an unexpected offer to him.

MR. LANNING IN POLITICS.

At the primary election held in Burlington, N. J., Sept. 28, Manager Lanning, of the Auditorium, was nominated to head the local Democratic ticket at the coming election, and the leaders await his acceptance. His selection bears testimony to his executive ability and the esteem in which he is held. Mayor Lanning would sound well.

AROUND VARIOUS CIRCUITS

Business Variable—New Circuit Formed—Booked by Aarons—Festival Week's Poor Attendance.

Little news of great value is to be obtained this week. Business shows a fairly good average, but the usual number of Fall closings are reported.

American Theatrical Exchange.

The airship races take place at Savannah Nov. 1 to 6, and Taft day there will be Nov. 5. The railroads are making unusual preparations to handle the heavy crowds expected from the various nearby towns. It is the first aviation meet in the South.

O. A. Bruchner is now manager of Brown's Opera House, at Clebourne, Tex.

T. F. Ragsdale is the new theatre manager at Bamford, Tex.

Graustark is doing a big business in Texas. Book plays have never yet failed to do good business through that State.

C. L. Briggs is now manager of the theatre at Kiefer, Okla.

J. L. Jordan will be the new manager for the theatre at Marietta, Okla.

The Majestic, at Mattoon, Ill. (F. and H. Amusement Company), is now managed by W. M. Brown, just appointed.

The business at Madison, Wis., has been very large ever since the opening of the season.

J. J. Coleman Circuit.

Eddie Delaney has been doing a very satisfactory business through Kentucky the past two weeks with The College Boy and giving excellent satisfaction.

The Great Divide and The Servant in the House were booked over this circuit the past week.

Harry Scott Company continues to do a splendid business with The Wizard of Wiseland, and all managers pronounce it an exceptionally pleasing attraction.

The Flower of the Ranch press notices sent to this office are most flattering and all concede the cast excellent and the play and musical features first-class.

The Sweetest Girl in Dixie has been doing quite a fair business through Arkansas. The play has been seen in that territory for half a dozen consecutive seasons.

Henry B. Harris' Traveling Salesman company has been playing to capacity houses during the past week in Mississippi and Louisiana.

The Soul Kiss, Land of Nod, and Yorke and Adams all did splendid business and gave excellent satisfaction through Mississippi last week.

St. Elmo has proven the biggest success in the South this season. Capacity houses greet it everywhere, being a story of the Southland it naturally attracts attention, but the play is so thoroughly convincing and entertaining that return engagements are requested all along the line.

May Stewart, supported by Joseph De Grosse and a good company, did very good business through eastern Kentucky last week with Twelfth Night.

The coming week will practically open all the houses over the circuit, and, judging from letters received from the different towns, all the managers feel confident of a good season.

W. H. Hetherington has assumed the management of the Empire Theatre, Jonesboro, Ark., as J. Sinclair's health is so bad he will remain in Texas during the coming Winter. Mr. Hetherington writes that the prospects are excellent. The theatre has been thoroughly renovated and enlarged, and all attractions are thoroughly billed in all surrounding towns, from which they draw a large percentage of their business.

October 29 will be Taft Day in Natches. All the railroads and steamboats entering the city will give exceptionally low rates for the benefit of the people along their respective lines. Adelaide Thurston will be the attraction at the Baker Grand, and already the entire house is sold out.

Aarons' Associated Theatres.

The Mid-West Theatrical Association has been organized and includes the following Michigan cities: Petosky, Cadillac, Big Rapids, Mount Pleasant, Traverse City and Manistee. The Ramsdell Theatre at Manistee will open the latter part of this month and is a Sunday town. George S. Challis is the manager of the association and bookings will be made through this office.

The Servant in the House is playing Pennsylvania time to excellent satisfaction and good returns, Titusville alone giving it $580, a big figure for that vicinity.

Huntington and Levey have leased the Putnam Opera House at Malone, N. Y., which will be hereafter known as the Empire. Many needed alterations have been made and it can now accommodate larger productions.

W. H. McKay has leased the theatre at Maynard, Mass., and it will play popular priced, with occasional high priced, productions.

Joe Hortes opened in The Wandering Musician last week to excellent satisfaction. The prospects are for a good season.

A Good Fellow, Mark Swan's piece, will open Oct. 15 at Plymouth, Pa., playing towns in that State and Ohio. Ethel Williams and many of the original cast are listed.

Coburn's Players, under L. M. Goodstadt's management, is arranging a tour of the college towns. They will number many prominent players, and will offer Shakespearian plays.

Reports on The Holy City show good satisfaction; also The Girl That's All the Candy; The Girl from the U. S. A. is reported good; Isle of Spice seems to please better than ever; the Princess of Patches is good offering, but is play'ng to light business; Paid in Full and Mabel McKinley both excellent; from the Boston Belles, burlesque, reports are bad.

Burt's Southern Circuit, Inc.

Baker and Carpenter have assumed the management of the Auditorium, Newnan, Ga., and have entirely remodeled it. The booking will be attended to through this office.

A route is now being arranged over this circuit for Billy the Kid, under the management of Charles Wuers.

Earl Burgess is completing a route on this circuit for his production of The World and a Woman.

Newberry, S. C., reports great business. May Stewart and Lionel Lawrence both played to practically capacity houses.

George Thatcher's Minstrels open Oct. 29 in Hartford and will shortly afterward tour this circuit. The organization is booked by Mr. Burt.

The Temple Theatre, South Boston, W. Va., has changed hands and is now under the management of W. B. Noblin.

The Princess of Patches, though playing to poor business in Pennsylvania and northern West Virginia, is attracting good houses through the Southern States.

Business continues good through the South for the good attractions.

Lena Rivers opened to good business Oct. 2.

LOS ANGELES.

Thais Magrane Wins Applause in Du Barry—Love Watches Well Presented.

A representative audience welcomed Billie Burke at the Mason Sept. 27 and for the week the attendance was most gratifying. Love Watches is adapted from the French and much mooted as a real attraction. However, Miss Burke made much of her opportunity, and she is the same winsome little actress, with a host of admirers, who was greeted on the opening night with a shower of beautiful floral tributes. Ernest Lawford is the other member of the co. who should be commended for his clever interpretation of the role of Ernest Augarde. The balance of the co. is satisfactory and the staging elaborate. The Honeymoon Trail 4-9.

The Girl from Rector's was the attraction at the Majestic 26-2 and packed the house rightly. It is well put on and played by a capable co., in which Beth Tate as the maid, Angelica, made quite a hit. Carrie Weber grasped the idea in the role of Louie Sedaine, and John J. Clark is sufficient in the counter role of Richard O'Shaughnessy. William Sellery is well cast in the character part of Aubrey Maboon; in fact, he is in great favor. The Time, the Place and the Girl 3-9.

M. Meyerfeld, Jr., president of the Orpheum circuit, spent the past week here, during which time he reviewed the needs and plans of the Orpheum's new house.

George Fawcett in The Great John Ganton was a strong feature at the Auditorium 27-2, with still another week to run. The local papers have given the play and the co. a "worth while" sendoff and the attendance for the week bespoke satisfaction. More extended comment will be given in next week's letter.

Du Barry at the Belasco 27-3 proved a marvelous scenic triumph and great glory for the stock co. The list of actors was long, embracing the regular members and additional outside players. Thais Magrane, the leading woman, invested the Carter heroine with much charm, which brought her considerable applause. Miss Magrane has a great deal of dramatic and emotional power, and there has been no part since her arrival here to demonstrate these traits more fully than this difficult role. All of the regular members of the co. do excellent work, and it should be said that this week's effort is a veritable triumph for the Belasco co.

The Burbank staged Lady Frederick, with Lillian Burkhart in the title-role, 26-2. Miss Burkhart gave a very polished and finished impersonation of Lady Frederick, and the balance of the co. did the best they could with a play that did not apparently suit them. When We Were Twenty-one 3-9.

A strong feature in musical circles will be the costume concert to be given by Roland Paul, recently from the Boston Opera co., and Blanche Ruby, who for several years was one of the leading soprano singers at the Royal Opera, The Hague. Harriet Jo' son, who is well known in the Middle West, will be the accompanist. The affair will be social as well as musical and only the invited will be admitted.

DON W. CARLTON.

SEATTLE.

Commencement Days Well Patronized at the Grand—Going Some Drew Well.

At the Moore Commencement Days Sept. 26-2, matinees 30 and 2, was presented with snap and vim by an excellent co. before large audiences, which showed their appreciation by frequent applause. In the cast were Jane Corcoran, Amy Dale, Leila Smith, Olivette Haines, Grace Hopkins, Fred V. Bowers, Edmund Mortimer, H. A. Morey, and others, who showed their ability to good advantages. Three Twins 3-9.

Going Some 26-2, which was presented at the Alhambra by a capable co., drew large and enthusiastic audiences. In the cast were Jane Salisbury, Genevieve Clifford, Bertha Krieghoff, Eugene O'Rourke, James Spottiswood, George Pierce, Willis Browne, Salvatore F. Zito, and others, who contributed to the realism of the presentations. The Ringmaster 3-9.

At the Grand The Cat and the Fiddle 26-2, which was seen here last year, amused and entertained large houses. Charles Sellon scored in the leading comedian role, Jennie and Mamie Elmore displayed skill and cleverness as Polly and Kitty. The co. is an excellent one. Texas 3-9.

The Convict's Sweetheart 26-2 at the Seattle drew large audiences. Neva West, Anita Allen, Claire Sinclair, Eva Earl French, Orral Humphreys, True Boardman, Charles Conners, Edward Kellie, and other talent contributed to the success of the performances. A Fighting Chance 3-9.

At the Lois the attraction was The Spoilers 26-2, and the attendance ranged from large to capacity houses. In the cast were Jane Kelton, Florence Chapman, Clara Beyers, B. S. Lawrence, F. C. Huebner, Carl Stockdale, and others, who contributed to realistic performances. Rose of the Rancho 3-9.

The Third Avenue Theatre, formerly a church, will shortly be demolished to make room for a more modern structure.

President Taft on his arrival here was given a hearty welcome. The attendance on Taft Day, 30, at the Exposition exceeded 82,000. The Presidential party visited the Government Building, Philippine Building, Hawaiian Building, Alaska Building, Japanese Building, Canadian Building, New York State Building, Masonic Building, and other points of interest.

The attendance at the theatres during the week was larger than usual.

BENJAMIN F. MESSERVEY.

ST. LOUIS.

Maxine Elliott Arrives—Musical Comedy and Minstrelsy—Theatre Gossip.

St. Louis, Oct. 11.—Gayety and melody were supreme in the theatrical realm of St. Louis during last week, Centennial week. No hint of drama was in evidence, for Billiken had barred it. Perhaps it was better so, for many strangers waited for entertainment at the doors of the downtown houses.

The Garrick housed Jeff De Angelis in The Beauty Spot. De Angelis seems proof against the ravages of time; he was young and jaunty. The chorus of the production was handsome and well selected withal. Mr. MacFarlane, as Baccarel, minimized the role's absurdity and sang well. Minerva Coverdale sang "Coo-ee" very effectively. Isabel D'Armond, successor of Marguerite Clark, as Nadine, has a quiet charm.

The Olympic offered Cohan and Harris' Minstrels. George Evans is as funny as ever in monologue; his dialect, mannerisms and burlesque are inimitable. John King and Earl Benham were prominent in Evans' support. Arthur Alexander, a female impersonator, did good work. Will Oakland won his bearers in "The Rose of Killarney." Costuming and staging were excellent.

The Century was timely in its offering, The Top o' th' World. Twice this vehicle of Bailey and Austin, et al, has played St. Louis. Capable principals and an efficient chorus furnished laughter galore.

The American, with Hanlon's Superba, drew as well as that favorite usually draws. New in tricks, songs, scenery and dances, the Superba production pleased vastly. Fred Hanlon and William Hanlon, as two Picos, showed a great degree of pantomime talent. Bessie Rossa in the marigold waltz shared Pico honors. Valvaro and Tresk did good acrobatic work in the jungle scene.

The Gleon last week introduced its stock company to immense houses in Gustav Von Moser's delightful comedy, Der Veilchenfresser (The Violet Fiend). Director Welo has gathered together a strong organization of trained German players and German St. Louis is quick in its appreciation and support. Bertha Waltau, new leading woman, in the role of Sophie Von Wilden helm, displayed grace, a rare grasp of the role and a great comic sense. Fritz Ridaisch as Victor Von Berndt, the nickname role, was a dashing Hussar. Karl Birkbols, juvenile comedian, is a finished actor. Paul Gehring as an orderly pleased.

The Superba drew strongly with The King of Bigamists, a melodrama by Theodore Kremer. Thomas Tempest played John Hoch, the Bluebeard of the play, in effective hiss-producing fashion. There are many blood curdling scenes.

Havlin's offered The Cowboy Girl, Sue Marshall playing the girl. It is a combination musical and dramatic production. Miss Marshall sings and acts equally well. John Taylor played Frank Baurtenner. Quick shifting of scenery was a feature.

Bills this week: Garrick, Maxine Elliott in The Chaperone; Olympic, Henry Miller's Players in The Servant in the House; Century, A Stubborn Cinderella; Odeon, German Stock company in Our Don Juans; Imperial, Under Southern Skies; Havlin's, On the Suwanee River.

During entire Centennial week, last week, an invitation was extended by Manager Frank M. Tate, of the New Columbia, to the officers and jackies of the torpedo boat then visiting the city to attend any performance at any playhouse under his management—that is, the New Columbia, Grand, Imperial, Havlin's or American. Their uniforms served as passes. An especial invitation to attend the Columbia's performance Wednesday, Oct. 6, was given all the blue-clothed folk.

Cestia Caramano, who toured Italy 1861-'63 as prima donna, died in St. Louis Wednesday, Sept. 29. Signora Caramano was at one time a vocal star and was betrothed to one Prince Cimonetti, their marriage being prevented by family interference growing out of an objection to the lady's lineage. For forty years past Signora Caramano taught vocal music in St. Louis and for many years cared for an invalid brother.

The performance of the cantata, Esther the Beautiful, given by the Young Women's Foreign Mission Society at Centenary Methodist Church, was well received.

Louis J. Black and Ella Jackson, both members of The Gambler of the West company, which played the Imperial Sept. 27-2, were married on the stage after the night performance Friday, Oct. 1. Justice Spaulding presided.

Jessie Glendinning, a member of The Servant in the House company, due this week, is of historionic lineage and connections. Daughter of John Glendinning, she is the wife of Gilbert Miller, son of Henry Miller.

The Damrosch-Sembrich-Rogers concert, under the auspices of the Kingdom House, will open the musical season. A programme of classic numbers is in preparation.

Coming to the Olympic: Oct. 17, J. E. Dodson in The House Next Door; Oct. 24, Kyrle Bellew in Builder of Bridges; Oct. 31, Blanche Walsh.

Coming to the Century: Oct. 17, 'Way Down East; Oct. 24, Grace Van Studdiford in The Golden Butterfly; Oct. 31, Marie Cahill in The Boys and Betty.

On Thursday, Oct. 7, an all nations' ball was held at the Coliseum, in which the Scotch, Swedish, German, Bohemian, Bavarian, Hungarian and Polish national dances were exploited. The ball was under the auspices of the Million Population Club.

FREDERICK L. DOYLE.

ST. PAUL.

King Dodo at the Metropolitan and Graustark at the Grand, Both Well Presented.

At the Metropolitan 3-6 King Dodo drew fair audiences. William Friend accented the title-role and kept the fun a-going with his droll interpretation. A very strong cast had been gathered about him, with an especially large and well drilled chorus. The staging was especially good, and as a whole the production equals that of any of its former visits. Coming 7-9, Forty-five Minutes from Broadway.

At the Grand the offering for week of 3 was Graustark. The production was first class in every respect. Ida von Luke assumes the role of the princess and gives entire satisfaction. She is no stranger to St. Paul theatregoers, as she was seen here a few seasons ago in Summer stock at the Metropolitan. She was ably assisted by Frances J. Gillen, another former member of the Metropolitan Stock co. The balance of the co. is very capable. The production is effectively staged and the new and imposing scenery is indeed pleasing. Cole and Johnson in The Red Moon 10-16.

HARRY O. WILLIAMS.

KANSAS CITY.

A Busy Week Recorded—Pallas Week Attracted Many Visitors.

The week 3-9 was the occasion of Kansas City's annual Fall festivities, or Priests of Pallas week, as it is called, which brings thousands of visitors in search of amusement, which is never wanting in quality, quantity or variety. All the downtown business houses and streets were attractively decorated with bunting, flags and electric lights, forming a most pleasing spectacle for both day and night. The big feature of the week was the Priests of Pallas parade, a magnificent electrical pageant held the night of 5. The Priests of Pallas ball the following night in Convention Hall, with more than two thousand dancers on the floor at the same time, was another event that found ready favor, and a big mask ball at the same place Thursday evening was a scene of revelry never to be forgotten.

The Missouri Valley Fair at Electric Park 2-10 was another feature that drew immense crowds and deserved all the attention bestowed upon it. The fair embraced almost everything in the horticultural and floricultural lines, besides poultry, pet stock and many other exhibitions.

A lecture by Dr. Frederick Cook, the Arctic explorer, in Convention Hall, and a gigantic amateur performance of Pinafore in the same building also found important places on the week's programme and drew big crowds. The theatres had uniformly good bill, and on account of the many visitors played to practically capacity business at each performance.

The Man of the Hour was the Willis Wood offering 3-9, being quite enthusiastically received by the big crowds. The presenting co. were almost entirely different from those seen in the piece last season, but were capable throughout and carried the fine points of the play to splendid success. Arthur Maitland as the man was very effective, giving a vigorous and manly portrayal of the part. Felix Haney as Alderman Phelan shared in the honors of the evening with him, while others who deserve praise are John Moore, Madeline Winthrop, Anna Roeder, and Paul Byron. The play was well staged. Richard Carle 10-16.

John Mason in The Witching Hour was the attraction at the Shubert 3-9, scoring heavily with the biz crowds. The play has been seen twice before in Kansas City, but this was Mr. Mason's first appearance here in the play. In the part of Jack Brookfield Mr. Mason finds a role admirably fitted to his strong personality and fine physique. Of the supporting co. Edward Roe, Amelia Gardner, Belle Howell Bohn, Charlotte Ives, Clinton Preston, Albert Andrus, and Russ Wythal were all excellent. The play was appropriately staged. Lew Dockstader 10-16.

George Sidney in a new Busy Izzy creation, called The Joy Rider, held the boards at the Grand 3-9, pleasing capacity audiences nightly. A clever co. of entertainers and an attractive chorus were in support of the comedian, the principals including Dick Hume, Frank Milton, Hudson Freeman, and Madge Lawrence, all of whom pleased. The production was attractively staged and costumed. Hanlon's Superba 10-16.

In Missouri was the Woodward Stock bill at the Auditorium 3-9, pleasing large audiences nightly. Wilbur Higby as Jim Radburn and Louise Carter as Kate Vernon handled the leading parts very creditably, being ably supported by Frank Dennithorne, John J. McCabe, Clarence Oliver, Marie Hudson, Mary Milburn and other members of the co. The staging was most complete. The Christian 10-16.

At the Gillias 3-9 On the Suwanee River, to big business, lit each performance. The play is an old standby of this house and is well kept up from year to year. Lew A. Warner headed the co. in the presentation of the piece and was well received. The Gambler of the West 10-16.

The Jolly Girls at the Century 3-9 furnished a good line of entertainment and were well received. Some catchy music in the burlesque parts was a feature, while the specialties were above the average in both number and quality. Moulin Rouge 10-16.

The Majestic had the Bon Tons 3-9, playing to packed houses all week. Some good music, clever specialties and an attractive chorus formed a pleasing combination of entertainment.

The local lodge of Elks gave an enjoyable smoker 8, entertaining as special guests Jefferson De Angelis and co. Other theatrical people from visiting cos. were also among the guests and a big time, lasting well into the morning hours, was had. An attractive programme, made up of both amateur and professional talent, found much favor with the big crowd in attendance.

The American Royal Live Stock and Horse Show are billed to be held in the big new Stock Yards Pavilion 11-16. This is the big live stock exhibition of the year in the West and large crowds of out of town people always attend, making big business at the theatres and other amusement places.

D. KEEDY CAMPBELL.

BUFFALO.

If I Had Money at the Teck—Kyrle Bellew Has a Close Call.

If I Had Money, a clever drama comedy by Booth Tarkington and Harry Leon Wilson, with Madge Carr Cook as star, was very well received by the patrons of the Teck Oct. 4-9. Mrs. Cook as Mrs. Jim had a part well suited to her, and scored a triumph. Others in the co. are Eleanor Montell, Harold Russell, Dick Lee and Frank Goldsmith. The play was well staged and pleased.

Packed houses were the rule during the engagement of Arizona at the Lyric 4-9. The co. included Ernest Allen, Clarence Heritage, Sadie Duff, S. F. Cairnes and Amelia Bradley.

Grace Covert did herself justice at the Academy 4-9 offering Queen of the Outlaw's Camp. Business was good to well pleased audiences.

The Star was dark 4-6 owing to the illness of Kyrle Bellew, who was to have appeared there all week in The Builder of Bridges. It is expected, though, that he will be so far recovered on 7 that he will be able to appear. Mr. Bellew had a close call from bleeding to death in his room at the Statler Hotel. Mr. Bellew and co. reached here 3, and during the night he commenced to sneeze, and in so doing ruptured a blood vessel of the nose. Mr. Bellew was so weak it was feared his illness would prove fatal, but at the present writing he is greatly improved, rehearsals having been called for 7.

J. Ambrose Butler, who died suddenly at the Waldorf Hotel in New York 3, was with his brother owner of the Buffalo "Evening News." Mr. Butler was a member of the Lambs Club and well known to the profession.

P. T. O'CONNOR.

THEATRE NEWS FROM CHICAGO

The Barrier with Theodore Roberts—Strike of the Billposters—Madge Carr Cook in If I Had Money—A Concert War—Gossip.

(Special to The Mirror.)

CHICAGO, Oct. 11.—Rex Beach's The Barrier, dramatized by Eugene Presbrey, was produced at McVicker's last week, with Theodore Roberts as the star. It was evidently another McVicker success of the big melodrama class, like The Round Up. The critics were kind and appreciative and the large audiences enthusiastic. There was much shooting as well as heart interest in this story of frontier life near gold mines on the Yukon. A pretty half-breed and a U. S. army officer fall in love. Realisation of her status as a half-breed brings anguish, but she discovers that she is all white, like her soul and conscience. Her father, played by Mr. Roberts, carries a load of remorse through three acts because he supposes that he is a murderer. The load is lifted by the discovery that it was the villain's bullet that took the woman's life. The father, John Gale, is a big emotional part. Mr. Roberts, of course, does fine acting. In the last act in particular he shows his right to eminence. W. S. Hart was the ideal villain from the melodramatic point of view and won such sincere admiration that several of the audience were heard to say that they would like to see him play the hero. That part was well done by Richard Thornton. Abigail Marshall was sweet, graceful and sufficiently strong and natural as Allusa. Alphons Ethier was excellent at all times as Popleon Doret, one of the few parts not overacted for the broad melodrama effects. The rest of Mr. Roberts' support was good. Rosalind Zeigler as Mollie, Harold Zeigler as John (withdrawn for the present on account of child labor law), Gunio Socola as No Creek Lee, Florence Rockwell as Necia, John J. Pierson as Runnion, and J. H. Greene as Thomas were good. All the scenes are at settlements or trading posts on the Yukon. They are thoroughly well pictured. The Barrier will continue at McVicker's until Oct. 24, when it will be succeeded by The Thief for two weeks. Henry Worthing, Edward Mawson, Arthur Lawrence, Mrs. Hilary Bell, and Edward Elsner will be in the company.

Madge Carr Cook began an engagement last night at the Grand Opera House in a new play called If I Had Money, by Messrs. Tarkington and Wilson, authors of Foreign Exchange. Miss Cook has played many weeks at the Grand Opera House to admiring audiences as Mrs. Wiggs of the Cabbage Patch.

Louise Gunning and Marcelle are in high favor at the Garrick. There are many of Luder's characteristic graceful melodies in Marcelle. That is one fact which makes the production so agreeable. Miss Gunning sings as brilliantly as ever. Jess Dandy is capital as the Baron. In his topical song he runs out of stanzas at every performance. Burt Merket is exceptionally clever in making his German character good, but distinctly different from the Baron. Norma Brown as the soubrette and Charles King as the brisk young American from Kalamazoo made excellent impressions. The duet and dance of Miss Brown and Mr. King, called "Cupid, Sly Little Rascal," was a complete connnest. Burt Coote is sufficiently easy and imposing as Lieutenant Berghof and sings well. The settings are handsome.

Guy Bates Post in Harrison Grey Fiske's elaborate production of The Bridge, with its great bridge building scene, will follow Marcelle at the Garrick.

A strike of billposters started here last week, with a demand for an advance of $3 a week in pay. The demand was refused and work stopped. Since Tuesday there has not been any billing. A number of meetings of managers and men have been held, but the situation is getting worse. Another meeting of managers is to be held this afternoon at the Illinois. A man immediately interested in the manager's side has announced that the managers have agreed never to run any more of that guerrilla warfare work known as sniping. Meantime Anna Held and The Girl from Rector's comes to town this week without any billposting. There was a report Friday that by means of a sympathetic strike of employees behind the scenes the billposters would close the theatres.

Observers of theatrical conditions here were much interested in a statement which appeared midweek, that multi-manager Marvin of the People's, Marlowe, and College, had decided to turn the People's and the Marlowe into vaudeville theatres, having observed the success of neighborhood vaudeville theatres. Mr. Marvin promptly denied the report. He stated positively that the stock companies at both the Marlowe and People's would stay out the season.

In Panama prospered at the National last week. The objectionable detail of the girls dressed as cafe tables seems to have been remedied with green tights above the knees instead of the fleshings.

Mr. Smooth went briskly and merrily at the People's last week with the new leading woman, Maud Leoni, as a handsome central figure, and Jay Quigley as prime mover in the proceedings. The demands on the leads are not heavy in this comedy. Miss Leoni and Boyd Nolan, in the Collier role, did all that was necessary with ease and good effect. Mr. Quigley, playing the retired banker well, imparted a vigor to the performance which was most acceptable. Isabelle Randolph was properly sweet and ingratiating as Rose. Edgar Murray was capital as the bookmaker, and Thomas Swift did the valet in a glib, popular manner. Robert Brister was well cast as Frank. This week, Alice of Old Vincennes, to be followed by The Regeneration and The College Widow.

Montgomery and Stone in their vehicle, The Old Town, by George Ade and Gustave Luders, are drawing crowds to the Studebaker. The reviews are a bit severe, but in spite of the handicap the two stars win for themselves and the whole production. Mr. Stone does some lassoing and expert roping as the cowboy, and Montgomery gives his best comedy character as the Americanized Japanese. Each star makes several changes and is a hit in each. Ethel Johnson has a characteristic waltz number, and the Hengler sisters are seen in several elaborate dancing interpolations. D. L. Don makes the German lieutenant a capital comedy character. There are other details, all entertaining, which please musical comedy patrons.

Ben Atwell, ex-city editor of the "Evening Journal," who is associated with Max Rabinoff in the Rabinoff-Atwell series of popular operatic concerts booked for the Auditorium during the Winter, finds himself plunged into the strenuous life. The series of concerts, which will begin Oct. 31, have apparently disturbed the peace of mind of those who had a sort of monopoly of the star concert business in Chicago. A statement issued from the Rabinoff office says that threats are being made to artists engaged that the competitors of the Rabinoff-Atwell enterprise will not engage an artist who does not appear exclusively with them. Mr. Atwell denies that his concerts will virtually be "vaudevillizing" classic music.

H. H. Frazee announces that the new Cort Theatre will be opened two weeks from to-day, Oct. 25. The opening bill will be The Kissing Girl, which is being tried out this week.

Pearl Elaine Roberts, of this city, a pretty little singer who was prominent in the production of The Alaskan at the Great Northern last Summer, was married Friday to Billy Thompson, manager of the Chicago office of J. H. Remick and Company, the music publishers. Miss Roberts is known as the smallest of prima donnas, her height being about four and a half feet and her weight 84 pounds. Mr. Thompson has the reputation in the music world, particularly the popular song field, of making more "hits" out of published songs than any other one man. The bride has retired from the stage. The newly married couple will reside in Chicago.

Manager Herbert Duce, of the Garrick, announces that the Shuberts have started a Wisconsin circuit of theatres in Neenah, Appleton, Portage, and a new theatre at Oshkosh.

Malcolm Williams has succeeded James Wilson in the part of Laroque, the adventurer, in Madame X at the Chicago opera House.

Willard Feeley has rejoined Manager Charles P. Elliott's stock company at the Bush Temple Theatre.

A musical Comedy, There and Back, will succeed The Climax at the Whitney Opera House in two or three weeks.

A modest young woman named Gladys Montague, hitherto in the background of the scenes at the Academy of Music, is receiving congratulations for her success as Zaza undertaken at short notice on account of the illness of the leading woman, Virginia Keating. Miss Montague was rewarded by the management with the lead in Held by the Enemy, which followed Zaza. The liberal policy of Managers Frank Gazzolo and George Kilmi gives hope to the entire company. The utility of to-day may be the Cleopatra of to-morrow.

The Girl in the Grand Stand will be produced by the Western Theatrical company at Joliet, Oct. 31. The musical comedy has been in rehearsal here several weeks.

Mary Servoss, wife of Manager Fred Kimball, of The Wolf company, is playing the lead in the production.

Notwithstanding 379 consecutive performances in Chicago, Manager H. H. Frazee is presenting The Girl Question at the National this week with success. The Eddie Foy Ballet, one of Ned Wayburn's happiest thoughts, is making a hit.

Kind Antwerp regards from Belgium and Dave B. Levis are acknowledged. No explanation is given of when Mr. Levis fled to Europe. The picture sent indicates that he was on the square, at least in Antwerp.

Jack Burt is playing the comedy role in A Workingman's Wife.

A reception in honor of Macklyn Arbuckle was given by the Chicago Chapter of the Actors' Church Alliance at the Auditorium.

John Ransome, announced to play the leading comedy part in The Flirting Princess, with which Manager Singer plans to open the La Salle, will be welcomed. His Prince of Pilsen and his Irish boss in The Head of the House place him in the first class of comedians.

Maxine Elliott in The Chaperon will be the next attraction at the Garrick. The engagement will begin Oct. 25.

James Seeley will succeed Edmund Breese as the lawyer in The Third Degree, now in its closing week at the Illinois.

The Follies of 1909 will be at the Colonial for a number of weeks beginning to-day.

The Girl from Rector's, with Gertrude Millington in the title-role, will succeed The Queen of the Moulin Rouge at the Olympic to-night.

The annual series of travelogues by Burton Holmes will begin next Wednesday at Orchestra Hall. His new subject is Ceylon.

Donald Robertson will begin his new season at the Art Institute (Fullerton Hall) next Saturday with Tartuffe. Hazel Mackaye, Margaret Moreland, Cyril Courtney, and Alden Jewell are in his company.

Morris McHugh returns to the stock at the Bush Temple this week, and Ned Baron joins the company.

Manager Will J. Davis, of the Illinois, entertained Helen Ware and Edmund Breese, of The Third Degree company, with a musicale and reception in the music room of the theatre last week.

The French Theatre will begin its season Oct. 26 with Papillon. Edith Houston is director. Mlle. Blais, M. and Madame Aubel, Allard de Joy, Alexander Jugues, and Felix Lesne are in the company.

Kyrle Bellew in A Builder of Bridges begins an engagement at Powers' to-night.

The American Idea, with Trixie Friganza, will remain another week at the Auditorium.

Bert Williams in Mr. Lode of Kole is a success here at the Great Northern.

James K. Hackett in the play, Samson, will follow Kyrle Bellew at Powers', beginning Oct. 26.

George Evans and the Cohan-Harris Minstrels will begin an engagement at the Auditorium Oct. 17.

The bills this week: Garrick, Louise Gunning in Marcelle; Studebaker, The Old Town, with Montgomery and Stone; Whitney, The Climax; Auditorium, American Idea; Illinois, Third Degree; McVicker's, The Barrier, with Theodore Roberts; Princess, Goddess of Liberty; Grand Opera House, Madge Carr Cooke in If I Had Money; Powers', Kyrie Bellew; Olympic, Girl from Rector's; Chicago Opera House, Madame X; Great Northern; Bert Williams; College, The Regeneration; People's, Alice of Old Vincennes; Marlowe, Mr. Smooth; Bush Temple, Strongheart; Academy, Faust; Crown, District Leader; Globe, Girls; Bilou, Cowboy Girl; National, Girl Question.

OTIS COLBURN.

WASHINGTON.

The Belle of Brittany and Frank Daniels Amuse—Theatrical News.

WASHINGTON, Oct. 11.—Frank Daniels, under the Shuberts' managerial direction, presenting for the first time upon the American stage the successful English musical comedy, The Belle of Brittany—which had an extended season abroad—meets with a pronounced welcome and scores a substantial hit, with large and thoroughly pleased audiences on his appearances this week at the Belasco Theatre. The cast was as follows: Marquis De St. Gautier, Frank Daniels; Raymond De St. Gautier, Frank Rushworth; Compte Victoire De Cassarole, George M. Graham; Poquelin, Edward Garvie; Old Jacques, J. Arthur O'Brien; Pierre, E. B. McDonald; Bertrand, Hubert Neville; Phillipe, Joseph A. Bingham; Eugene, Story Chapman; Vivien, R. O. Wentzell; Baptiste Boubillen, Hazard Short; Toinette, Elsa Ryan; Mlle. Denise De La Vive, Daisy Dumont; Madame Poquelin, Frances Kennedy; Lucille, Gertrude Douglass; Miquette, Aline Redmond; Adele, Eileen Kearney; Mitrette, May Hopkins; Christine, Grace Portland; Rosaline, Ines Wilson; Babette, Winnie O'Connor.

The book of this pleasing work, by Leedham Bantock and P. J. Barrow, lyrics by Percy Greenbank, has been largely Americanized for the use of Mr. Daniels, who has a distinctly pleasing role in the comedy part of the Marquis De St. Gautier, a character that fits to a nicety, displaying to marked advantage the star's originally quaint and enjoyable fun making methods. The music, by Howard Talbot and Marie Horne, is tunefully interesting and strikingly catchy in the song numbers, some twenty of decided merit, the most pleasing being "A Lot of Little Girls," "Stepping Stones," "Giddy Goats," "The Man Who's Wise," "Little Country Mice," "I'm Not a Lady's Maid," "Sing to Your Dear Ones," "The Ingle Nook," "In the Chest" and "The Dawn of Love." The story deals with the Marquis De St. Gautier, a member of the nobility, and impoverished old sport, who has been a gay dog in his time and has not quite satisfied himself that the time is past. Having borrowed money from Poquelin, a prosperous miller and, being pressed for payment, the Marquis seeks to relieve his difficulties by a marriage between his son Raymond and his rich ward, Denise. However, the receipt given by the Marquis to the miller falls into the possession of Jacques, a wandering minstrel addicted to the clarionet, and, the Marquis learning this, repudiates the debt. When the miller expostulates he suggests Poquelin as a fit candidate for the madhouse. In the end the missing paper is restored and the course of true love is permitted to run smoothly in that Raymond, the son of the Marquis, marries the pretty daughter of the miller, the Belle of Brittany, with whom he has been in love all the time, and Denise, the ward, also gets the man of her choice, which Raymond was not. The miller is overjoyed at the aristocratic alliance contracted by his daughter and forgives the Marquis the debt. Handsome and picturesque stage settings picture scenes in Brittany during daffodil time, the exterior of the old mill in the Bois d'Amour, near the Bridge of Aven, and the second act represents the Chateu de St. Gautier. Mr. Daniels has the support of a large and talented company of principals, and a big, capable and effective chorus of beauty and strength. Individual successes were scored by Elsa Ryan, Winnie O'Connor, Daisy Dumont, Frances Kennedy, Frank Rushworth, George M. Graham, J. Arthur O'Brien, Hazzard Short and Edward Garvie. The production was staged by Frank Smithson, and Clarence Rogerson is in charge of the orchestral direction. Next week, Adele Richie in The Motor Girl.

Loie Fuller and her fifty dancing muses in an entertaining arrangement of classical dancing subjects, presents a stage offering at the National Theatre this week that attracts crowded houses. Heading the large dancing contingent are four premiere danseuses, Rita Sacchetto, Irene Sanders, Gertrud Van Axen, and Mlle. Orchidee. A large symphony orchestra, under the direction of Gustav Hinrichs, presents the music. The first American production of Salome, a lyric pantomime with dances devised by Charles Henry Meltzer and Armand Silvestre, with music by Gabriel Pierre, is a special number of this week's programme. Next week, The Gay Hussars.

With interest undimmed by years, The Old Homestead again proves its genuine worth as an attractive offering. The Columbia Theatre continues to be nightly filled with large and appreciative audiences. Edward L. Snader now plays Uncle Josh, scoring a delightful success in the role. Old favorites warmly remembered are Fred Clare, Gus Kammeries, Charles Clarke, Maggie Breyer, Laura Bradford, and Margaret Bonstead. Next week, Lillian Russell in The Widow's Might.

Florence Elliott makes her first appearance this week as the star in The Girl and the Detective, a four-act comedy drama by Charles E. Blaney and J. Searle Dawley, scoring a bright success with large audiences at the Academy of Music. The play deals with life in the big cities. An excellent company is seen in support. Next week, Mrs. Wiggs of the Cabbage Patch.

Fred Niblo the American humorist-tourist, crowded the Columbian Theatre Sunday night on the commencement of his "zig-zag journeys to distant lands," with his talk on "Spain, from Gibraltar to the Pyrennees," conducting his audience in a jovial mood through the wonder cities of Madrid, Cadiz, Barcelona, Seville, Valladolid, Granada, Alicante, and Valencia. One of the interesting features was one of the best of motion pictures of the bull fight as it is to-day.

An elaborate float representing the commercial school of learning of Colonial days and one of the present day presided over by Minerva, the Goddess of Wisdom, and which won the first prize in the commercial class during the recent Floral Auto Parade held here, was designed and constructed by Morgan A. Sherwood, of the National Theatre.

Grace Ellsworth is now playing the part of Gwendolin, the nurse, in The Newlyweds, and their baby having replaced Ida Fitzhugh in the part last Thursday night.

The Only Law, after a light week at the Belasco Theatre, closed its season Saturday night and returned to New York.

William H. Fowler, of the National Theatre business-manager of the Washington Baseball Club, was the recipient during the past week of a handsome watch fob from the attachees of National Park. The pendant is of gold embossed with crossed bats and a ball over which is a large diamond with a laurel wreath.

Oliver Metzerott, treasurer of the Columbia Theatre Amusement Company, is credited with conducting one of the hottest political campaigns for the State Senate in the memory of the oldest inhabitant of Prince George's County, Md.

Robert Edgar Long, formerly press representative of the National Theatre, is now located in New York, as manager of On the Eve, at the Hudson Theatre.

JOHN T. WARDE.

PITTSBURGH.

The Wolf—Mr. Mantell Returns—The Ringmaster—News.

PITTSBURGH, Oct. 11.—Baseball was pre eminent here last week, particularly Friday and Saturday, when the two champion games were played at Forbes' Field before nearly forty thousand persons each day, and quite a number of theatrical people from out of the city were in attendance.

The Lyceum did an excellent business with The Wolf as the attraction, and well deserved it. It was presented by a strong company and finely mounted. Carl Anthony gave a well defined and noteworthy characterization of Jules Beaudoin; Joseph Greene was admirable as Andrew McTavish, and his Scotch dialect was almost perfect; William Norton as McDonald made a wily and finished villain; the Huntley of Jack Deveraux was natural and buoyant; Joseph Chaillie's Batiste was well done, and Marian Pollock Johnson was quite good as Hilda. This week My Partner's Girl is the attraction, with The Squaw Man underlined.

The Ringmaster seemed to grip and hold the attention of the audience at the Alvin, and, in the main, was played by competent actors. A. H. Van Buren was convincing and commendable as John Le Baron, Jr.; George Howell was cathartory as Richard Hillary, "the Ringmaster"; Frederick Burton did a bit of clever and impressive work as Kingsley McElroy; Addison Pitt had little to do as Paul Craven, but it was well played; Marion Ballou created much laughter by her seasick and tipsy part in the second act and won much applause, and some of the minor roles were in capable hands. Dorothy Bernard as Eleanor Hillary did not measure up to the requirements of her role and did not, therefore, harmonize with her fellow players. Aside from her voice, Ona Waldrop handled the ingenue part of Rebecca Love in a creditable mien. The setting of the yacht scene was well executed, but the other three were shoddy-like in comparison with it. Going Some began the week to-night, and Blanche Ring in The Yankee Girl follows.

The Harry Davis Stock co., at the Duquesne, gave a fairly good performance of The Little Minister to an average of good sized attendance during the past week. Are You a Mason? is the bill for this week, and for the coming week The Rose of the Rancho.

The Nixon was fairly well attended, when Samson was the booking, presented by James K. Hackett and a good supporting company. Robert Mantell commenced his week's repertoire to-night with Macbeth, which will be followed by Hamlet, Romeo and Juliet, Othello, King Lear, Louis XI, The Merchant of Venice and Richard III. The coming week, Grace George in A Woman's Way.

Shadowed by Three is offered at Blaney's Empire, with The King of Bigamists for the following week.

The Kenyon has The Final Settlement and Sold Into Slavery is announced for next week. The price for the daily matinees is now 10 cents.

The United States Marine Band, William H. Santelmann, conductor, holds forth in the Music Hall at the Exposition this week.

E. D. Stair and George Nicolai were here to see the baseball games last week and attended the Lyceum on Friday night. Walter Floyd, who is well known here, also dropped into the city last week, and met many of his acquaintances. Nella Bergen was here, too, and to see the baseball games.

ALBERT S. L. HEWES.

MILWAUKEE.

The Friend Players Doing Good Work—Burr McIntosh Lectured at the Davidson.

Girls, which has been played here before at the Shubert, opened a week's engagement at the Alhambra 3 and pleased a large audience. The presenting co. gave a very creditable performance, and among those deserving of special mention are Imogene Courtleigh, Blanche Small, Gertrude Baker, Frank Andrews, and George Dayton. The other parts are all in good hands and the engagement promises to be a successful one. Jefferson De Angelis in The Beauty Spot 10-16.

The revival of The Man from Mexico by the Friend Players at the Shubert met with great success and the first performance 4 was witnessed by a good-sized house. Of course there is no Willie Collier in the co., but the leading part is extremely well played by Lowell Sherman, who takes advantage of every comedy situation. Fanny Harris, as usual, presents a well played part. Hugh Cameron, the heavy man, is happily cast. The other members play their parts in a refreshing and humorous manner, which greatly adds to the fine quality of the entire production. The Girl of the Golden West 11-16.

A Gentleman from Mississippi opened a week's engagement at the Davidson 3 and pleased a large audience. The leading parts are well taken care of by Burr McIntosh and Will Deming, and the entire production is a pleasing one. On Friday afternoon 8 Burr McIntosh will deliver his illustrated lecture, "Our Country and Its Future." Commencing 10 for four nights The Circus Man.

Cole and Johnson in their latest play, The Red Moon, opened 3 to good business. Sal, the Circus Girl, 10-16.

Kaier Lampe was well presented by the German Stock co. at the Pabst 3, and the usual large Sunday night audience appreciated the offering very much.

A. L. ROBINSON.

SPRINGFIELD, MASS.

Grace George Charmed Large House—List of Coming Attractions.

Jacob P. Adler appeared in The Stranger 4 to a large Yiddish audience. The Old Homestead did its usual good business 5, 6. E. L. Snader played Uncle Josh well and the other parts were in familiar hands. Grace George did a large business in her entertaining comedy, A Woman's Way 7. Jewel Power and Frederick Esmelton, who have many friends here from their former connection with the Poli Stock, are in the co.

May Robson in The Rejuvenation of Aunt Mary 8, 9. Boston Symphony Orchestra 12. Kitty Grey 13. Mrs. Fiske in Salvation Nell 14. A Stubborn Cinderella 15, 16. The Thief 18, 19. De Wolf Hopper in A Matinee Idol 20.

The Gilmore had the Hastings co. 4-9 and Billy the Kid 7-9.

EDWIN DWIGHT.

THE WEEK IN BOSTON

Miss Innocence Gets By the Mayor—Stage Children Meet Trouble in Boston—Three Twins—Much Grand Opera—Miss Kato, Japanese Actress, Entertained in Boston.

BOSTON, Oct. 11.—Another Monday night in Boston witnesses all houses, almost without exception, continuing their attractions of last week. One exception was made at the Colonial, where Anna Held came back to town with Miss Innocence after an absence of two years. Special curiosity was attendant upon the opening of the engagement for this play was one of those mentioned last Spring, when The Queen of the Moulin Rouge and Mayor Hibbard clashed. Not a word was said in advance about the production by the Mayor, but he had a representative at the first performance to-night to see how things went with Miss Held's newest production. The audience was the largest of the season.

The Squaw Man opened an engagement of a week at the Globe with a good performance that compared well with any that had been given here in the past at higher prices. This week is the last for popular-priced attractions at this house. Next week the Shuberts will put on their regular attractions there, opening with The Blue Mouse.

The new melodrama at the Grand Opera House this week is The Queen of the Outlaws' Camp. It is filled with sensations of a wild West type. This house is certainly going to flourish when it is left as the only popular-priced combination house in the whole city, for the patrons will all come here, unless they divide around among the moving picture houses.

A change of play is made by the stock company at the Bowdoin Square to-night, with The Great Northwest, which has not been seen here for some time. Frederick Van Rensselaer is the hero, Blythe Ketchan is the heroine. Charlotte Hunt is out of the bill. Harold Clairmont, a former favorite here, had a hearty greeting in an important role.

All the rest of the houses in town continue last week's bills. All but two are musical offerings. For the drama, William Collier looms up well at the Hollis with The Patriot, drawing fine houses. Baseball visitors were present to-night, for the New York Giants and Boston Americans attended as a compliment to A. E. Morgan, the business manager of the company, who was assistant secretary in New York for the team.

A Gentleman from Mississippi continues to capacity, however, at the Park. The "House Full" sign is working overtime there despite the fact that this is now the fourth week of the engagement.

James T. Powers has certainly never given Boston a jollier show than Havana at the Majestic. He has to look out for his laurels, for the talk of the town is concerning the "Hello, People" girls. They make Florodora sextettes look like ancient history.

The Candy Shop continues at the Tremont with a run in many ways like that of The Merry Widow, and it may remain here for a long time to come, as no successor is announced. Rock and Fulton and Frank Lalor make the biggest hits, but the demonstrations of heartiest affection come when Mrs. Yeamans appears on the scene.

Three Twins at the Boston has certainly lost nothing by having to wait for a month before beginning here. It makes the spontaneous hit which The Gay Hussars rather missed. The new piece is a jolly variation of Incog, which made its first hit in Boston. In the reconstructed turn Bessie McCoy and Clifton Crawford are the chief attractions.

It is hard luck for Hamlet to be barred off the stage of the Castle Square by a mere modern girl. It is not to be wondered at that the Dane is growing melancholy. The musical comedy, The Circus Girl, just like last year, is making such a hit that all other productions are held in abeyance. Mary Young is the chief twinkler, with Donald Meek again proving himself a capital comedian. Poor Hamlet!

Things are certainly going to be lively from an operatic standpoint next March, for no sooner did the announcement come out that Oscar Hammerstein would have his force at the Boston, than the Back Bay folks made a sudden shift of plans, and divided the Metropolitan engagement into halves, bringing the second section exactly at the time when the Manhattan forces are in town. Certainly operatic fur will fly next March—and somebody will lose money!

It would not be surprising to see a new house built on Tremont Street in the near future by the Gardner Estate. It had been under consideration for some time, but was given up. Lately a new impetus has been given to the project, and figures are being made. The site is near the Berkeley. The capacity will be large, and the attractions probably will be vaudeville.

Very quietly and unostentatiously the new Washington at the corner of Kneeland Street was completed and opened to the public, taking its place at once among the most popular of the picture houses.

Albert Strassmah, who came to town in advance of William Collier, was transferred to his old position with Hattie Williams as soon as she left New York.

H. P. Cheney and his wife, Julia Arthur, are still at their Summer home on one of the Brewsters, the islands at the entrance to Boston Harbor.

After pending since the middle of last season, the court case resulting from the employment of stage children by Mrs. Fiske in Salvation Nell at the Majestic, was moved on another peg. Frank Carlos Griffith, her business manager, consented to a verdict of guilty in the Supreme Court. After a fine of $50 had been imposed, the case was appealed to the Supreme Court so as to make it a test and finally judge the much discussed problem whether children may be permitted to play in Boston or not. A number of other cases will hinge on this. There was trouble for the stage children in Boston last week. Buster Marr, in the company with William Collier at the Hollis, was the first to suffer, with Havana at the Majestic coming next. Buster played at the matinees, as he could do under the law, but at night he had the novel experience of seeing the play.

Jan. 18 is now picked as the opening date for the new Shubert on Tremont Street. The front is now going up with great rapidity.

The funniest thing at the Castle Square—funnier than anything in the play—is the approbation of a nameless "prominent lawyer" quoted in the ads. Those who know who this lawyer is and why he thinks so smile as they read it.

Louis N. Parker, the playwright, from England, is in town especially in the interests of the pageant which the patriotic societies hope to give here next June.

Ruth Alton of the Havana company made a little stir last week when she led the burro from that musical comedy out on the Common for a free lunch. A policeman came and ordered them away.

Miss Kato, the Japanese actress, was the guest of honor at the meeting of the Professional Woman's Club last week. She appeared in the costume of her nation and sang and danced for the ladies.

Mysterious advertisements appeared in the Boston papers last week signed by Lotta and by Mrs. J. A. Crabtree warning about payment of bills without a written order. JAY BENTON.

INDIANAPOLIS.

Frank McIntyre an Ideal Drummer—Lucille Spinney Well Received as Mary Ann.

The Traveling Salesman, seen here when it first came out with a well-known actor in the title-role, made its reappearance at English's Sept. 27-29 with practically the same co., but with Frank J. McIntyre as the drummer. Mr. McIntyre's success in the part is unquestioned and to say he made a hit is putting it mildly. His jolly manner and good natured personality fit the part perfectly. Gertrude Dalton was a charming Beth Elliot and H. D. Blakemore as Julius could not be improved. The cast, excellent in every respect, included Sarah McVicker, Frances Golden Fuller, Morin Fuller, Maude B. Sinclair, Percival T. Moore, William Beach, Arthur Shaw, Nicholas Burnham, R. C. Turner, Robert Dudley, Richard Ogden, and Ike Lowenthal. A Stubborn Cinderella, with Homer B. Mason and others, was given three performances 1, 2, repeating the success made when seen here last season. The Prince Chap, with Elliot Dexter, 4-6. Henry E. Dixey in Mary Jane's Pa 7-9. Ben Hur 25-30.

Merely Mary Ann, presented by the Forepaugh Stock co. at the Majestic 4-9, drew splendid houses and proved a delightful attraction that was cordially received. Lucille Spinney was eminently successful as Mary Ann and was received with great favor. George Arvine, who can always be depended upon, handled the role of Lancelot in a capable manner. May Louise Algen was a prominent figure in the cast for her skillful and highly satisfactory performance of Mrs. Leadbatter. Harry Preston Collis scored in the small part of Herr Brahmeon. Carroll Barrymore as Peter was fair. The minor parts were filled by other members of the co. Raffles 11-16.

Broadway After Dark, with Harry Fields and a good supporting co., was a melodrama greatly to the liking of the Park patrons 30-2. The Gingerbread Man was well presented and enthusiastically received 4-6. The cast, made up of capable people, included Ross Snow, William Cameron, Emmet O'Connor, Garriek Major, Helen Keers, Rose Murray, Ines Girard, and others. As the Sun Went Down 7-9. Money and the Woman 11-13.

The wives and daughters of the members of the Grain Dealers' National Association, in session here, attended the matinee performance of Merely Mary Ann at the Majestic 6. They occupied the entire mezzanine.

Helen Keers, who plays the part of Jack Horner in The Gingerbread Man at the Park, is an Indianapolis girl who has been on the stage for several years. She is the daughter of George H. Keers. PEARL KIRKWOOD.

PORTLAND, ORE.

Margaret Oswald as Jessica Was Particularly Charming—Texas at the Baker.

Cameo Kirby was produced at the Bungalow Sept. 26-2 to large and appreciative audiences. Though in a widely different character than the one we are so used to seeing him, he proved the same Dustin Farnum, virile, compelling, forceful as ever, with a new side to his character and power. Mr. Farnum is fortunate in his support. McKee Rankin, as the obese old sport who trains with Cameo, does a piece of character work which is a credit to him. Adele Randall, as portrayed by May Buckley, was as pleasing a portrayal of an irresistible Southern belle as could be wished for. The Climax 3.

The Cowboy and the Lady was the offering by the McRae Stock co. at the Star 26-2. The co. was excellently cast and each member made good. Margaret Oswald, the leading woman, in the role of Jessica Weston was particularly charming. Allen Hollbur, the leading man, played a virile part as Teddy North. William Dills was seen in the character of Joe, the tender hearted cow-puncher. Bertha Cordray was petite and dainty in her delineation of Midge. Herbert Ashton capably played the role of Pete, one of the trio of cowboys who supply much of the humor of the piece. The scenery was good. Going Some 3.

The comedy drama Texas was the attraction at the Baker 26, playing to good business. One feature about this play is the absence from the exaggeration of Western life so often found in most dramatic stories written and played about the "wild and woolly" West. One of the best characters was that of Jack Marvin as Pasqnale, the half-breed. John H. Hazelton's Oklahoma was also excellent. Emily Clifton in the title-role, Texas, was charming, and the widow Pepperoorn was splendidly pictured by Rose Gage. Harlan Fox as Freshwater Jack came up to expectations, the entire co. taking the roles cleverly. Alhartus, the hypnotist, 3.

The first coast production of The Octoons was given by the Athon Stock co. at the Lyric 26-2. In many ways the plot of the play is similar to that of The Lion and the Mouse and contains a good sprinkling of laughter and pathos. Priscilla Knowles, the leading woman, had a most difficult role, which she portrayed in a manner that left little to be desired. Sidney Payne made a most satisfactory Octoons. Robert Athon, the leading man, was seen in the role of a capitalist, and Percy Kilbride was clever in his delineation of the son of an African missionary. Alice Condon had a part well suited to her. All of the characters were well sustained and the scenery pleasing. St. Elmo 3.

JOHN F. LOGAN.

DETROIT.

No Lack of Entertainment Here—Dr. Frederick Cook Expected Soon

One of the prettiest productions seen here this season was at the Garrick 4-9 when the curtain was rung up on The Gay Musician. The attendance was excellent all week. On Monday night the victorious Detroit Tigers were the guests of Mr. Slocum, by whom they were presented a beautiful punchbowl, the presentation speech being happily spoken by Texas Guinan, prima donna of the organization. Girls 10-16.

Maude Adams was accorded a warm reception at the Detroit Opera House 4-9, where she appeared in Barrie's What Every Woman Knows. Uncommon support was rendered by Richard Bennett in the part of John Shand. James K. Hackett in Samson 10-16.

At the Lyceum 3-9 Wildfire held the boards to fair attendance. Will Archie was featured in his original role of the stable boy. Next week Ward and Vokes in The Promoters.

Harmoniously in line with the aim of the Columbia Amusement Co. to raise burlesque to a higher pinnacle than hitherto attained, the College Girls gave a clean, meritorious production at the Gayety 3-9. Manager J. M. Ward is assiduously encouraging the patronage of ladies at this theatre and the results of his efforts are becoming more noticeable from week to week. Next attraction Rose Sydell.

T. W. Dinkins' Yankee Doodle Girls are a well drilled and handsomely costumed aggregation and drew good crowds to the Avenue 3-9. The wrestling bouts of Sam Anderson, meeting all comers, were a feature of each performance. Next week Town Talk.

At the Lafayette 3-9 On Trial for His Life drew fairly well. For next week Convict 999 is announced.

Excellent reports are being wafted back from the West as to the support afforded Chauncey Olcott by Gerome Edwards, of the Detroit actor contingent. For a number of years Mr. Edwards' efforts have been marked by a sincerity and display of professional conscience. This is his second season with the Olcott co.

Grieolatti's Aerial Ballet will be seen at the Temple next week and William W. Farnsworth, whose method of handling large crowds has proved him one of the best box-office men in the city, announces a heavy advance sale of seats.

Dr. Frederick A. Cook will deliver his North Pole lecture in Detroit at the Light Guard Armory Monday evening.

The Temple will break a long standing rule of the house and announce the baseball returns from the stage during the world's series between Detroit and Pittsburgh. ELYP A. MARONI.

LOUISVILLE.

The Week's Attractions Noted—Some Gossip and Personal Mention.

The familiar, but always welcome, 'Way Down East filled a week's engagement at Macauley's 4-9. The business was uniformly good throughout. The co., presenting the play in an exceptionally good one. The singing and the stage mounting compares favorably with former visits of the attraction, which time does not seem to weaken. Bailey and Austin come to Macauley's 11 in The Top o' th' World.

The Sheehan Opera co. presented at the Masonic 4-9 Carmen, Il Trovatore, Bohemian Girl and Martha to excellent business. The Wolf 11. Digby Bell in The Debtor 14.

The Wizard of Wiseland was the attraction at the Avenue 4-9. The music is bright, the costumes dazzling and the co. good. Business large. The Gingerbread Man follows.

The thrilling melodrama, The Cowboy and the Thief, drew large audiences at Hopkins' 3-9. The change from vaudeville to melodrama at this house is proving a success.

The Horse Show, which began 11 at the Armory, while not a theatrical attraction, is really one of the biggest events of the season here. It is a national affair, the exhibits consisting of the finest ring animals of the country. Large attendance always rules at this annual amusement happening.

Robert Burkholder, Louisville's young violinist, who recently returned from Europe, gave a recital at the Woman's Club 6, creating a most favorable impression.

Annice Wilson is doing fine work as the press agent at the Masonic. This attractive lady is an adept in the work she has undertaken.

Much interest is being evidenced in the project that will be exploited by James B. Camp, who will during the Winter arrange for a series of afternoon concerts and music recitals. He has secured contracts with some of the high-class artists in that line and the events will occur at the Masonic. A feature of the scheme is that the entertainments will begin at 4 o'clock, and the programmes be of the very highest artistic excellence.

Louise White, a Kentucky girl, is making a good impression as a new member of Charles B. Hanford's co.

Mr. and Mrs. Cale Young Rice are prominent in a benefit that is to be given in the Tenement house Charity movement. Autograph copies of their books and poems have been contributed and they are otherwise active in an endeavor to make the benefit a success.

CHARLES D. CLARKE.

MONTREAL.

De Wolf Hopper Pleased—Capacity House Greeted Jack Raffael and George Mack.

De Wolf Hopper opened at His Majesty's 4 to a good sized house in The Matinee Idol. Mr. Hopper is as funny as usual, though the part hardly gives him the scope of some of his former successes. He is ably supported by Georgie Mack, Helen Dovey, and Harriet Burt. Joe Weber's The Merry Widow and the Devil 11-16.

Havana, at the Princess, opened to capacity 14. Helen Bertram and Jack Raffael, two old-time favorites here, both appeared to advantage in their roles. George Mack, in the part created on this side by J. T. Powers, gave a capital performance and received many encores. J. Gunnie Davis was also excellent as Reginald Brown. Charles Cherry in The Bachelor 11-18.

At the Academy Les Francs-Masons, the French original of Are You a Mason, held the boards. The French Stock co. gave as usual, an excellent performance. M. Rouviere did some capital comedy work and was ably supported by Messrs. Fleury, Darcy and Alazet. Madames Schuller and Claude Ritter appeared to advantage in the leading female parts.

At the Francais Al. Woods' thriller, The Queen of the Secret Seven, was well received. It is a play of the ultra sensational true, full of revolvers, autos and hair-breadth escapes. It pleased large audiences.

Marie Stuart, an interesting historical drama, was presented by the stock co. at the National. It was well produced, with appropriate scenery and costumes. W. A. TREMAYNE.

OMAHA.

The Golden Girl Made a Good Impression—Stephanie Longfellow, a Favorite.

The Golden Girl was the welcome offering at the Boyd Sept. 29-1. The piece was remarkably well staged, the music bright and catchy, and the leading members of the co. well selected. A Dry Town 3-6 opened to fair business, and on the whole made a good impression. S. Miller Kent, as the Mayor, was excellent and the support was adequate. Manager Monaghan has Richard Carle 7-9, Polly of the Circus 10-14, Madame Gadski 15, The Red Mill 17.

At the Burwood The Wolf met with a very hearty reception from a medium-sized audience 30-2. The co. was a remarkably good one and the piece was well staged. The ever popular Girls 3-5 made the usual hit. Individual favorable mention is due to Eleanor Burrell as Pamela, Ethel Strickland as Katy West and William Claire as Edgar Holt. For 6 house will be turned over to continuous vaudeville, to be followed by Dockstader's Minstrels 7-9, with The Witching Hour underlined.

At the Krug in the Bishop's Carriage 30-2 made an excellent impression to fair-sized audiences. Stephanie Longfellow as Nance was quite a favorite and the balance of the co. also met with favor. Kirk La Shelle's big production of Checkers played the entire week of 3 and made good, the welcome S. R. O. sign being displayed for the first time this season. Coming: George Sidney.

United States Marine Band opened a two-night engagement, with Tuesday matinee, at the Auditorium 4, 5. The attendance was good and every one was pleased. J. RINGWALT.

NEW ORLEANS.

The Test Well Received at the Tulane—Arthur Evers Demonstrates His Ability.

Blanche Walsh appeared at the Tulane Oct. 3-9 in The Test, and repeated her splendid impression of last year made in this play. Miss Walsh's principal support consists of George W. Howard, C. J. Williams, Will D. Corbett and Nicholas Judeis, all of whom are competent. Geo. M. Cohan 10-16.

The Edna May Spooner Stock co. at Blaney's Lyric presented Glittering Gloria to satisfactory audiences 3-9. Miss Spooner and Frank H. La Rue played the principal roles intelligently, and Arthur Evers, in a character part, demonstrated his ability to play other than heavy roles. Eleanor Wisdom and Nan Hawkins were congenially cast and Monte Wilkes, in a cowboy costume, sang several numbers entertainingly. The Blaneyscope flashed some good motion pictures. The Girl from Texas 10-16.

The attraction at the Crescent 3-9 was Yorke and Adams, appearing in Africa. These co-stars are decidedly clever and are merry makers of a high order. Jerry Hart as the African Chief was decidedly funny. A large, tuneful and attractive chorus did effective work. Pierre of the Plains 10-16.

The stock co. at the Dauphine put on Davy Crockett 3-9. Louise Vale and William Desmond in the principle roles were most acceptable, and Pearl Gray, in a boy's part, was clever and fascinating.

The French Opera Troupe opens 26 with La Juive as the drawing card. J. M. QUINTERO.

TORONTO.

Robert Mantell is Popular Here—The Witching Hour and Honeymooners Pleased.

There is one man who needs no advertising, for he has already won for himself a universal reputation in his Shakespearean productions. That one is Robert Mantell, who favored Torontonians with his presence for week 4-9, presenting Othello, Hamlet, Romeo and Juliet, King Lear, Louis XI, The Merchant of Venice, and Richard III. The hearty applause tendered Mr. Mantell at each and every appearance clearly indicates that the people sincerely appreciate today's interpreter of William Shakespeare. The Princess again, as often before, had booked the quality of entertainment that pleased. Fritzi Scheff 11-16.

Augustus Thomas' bewitching play, The Witching Hour, made its reappearance in this city at the Royal Alexandra 4-9. The co. was of excellent merit and played well. As on its previous appearances the play greatly pleased the patrons. Foreign Exchange 11-16.

The Honeymooners at the Grand were very attractive and entertaining. Many good songs were introduced with good effect, especially "There's Nothing New Beneath the Sun." The leading roles were well presented by capable players. The Virginia 11-16. C. ERELL IRONSIDE.

CLEVELAND.

Good Bills and Attendance at All Houses—Little Nemo's Engagement Too Short.

The most gorgeous spectacle seen here, Little Nemo, held the boards at the Euclid Avenue Opera House 4-11, and, like the play which preceded it, it should have been billed for two weeks instead of one. Maude Adams 18-18.

Ezra Kendall, a most delightful comedian and a great local favorite, was seen in The Vinegar Buyer at the Colonial 4-11. The Gay Musician 13-18.

Ward and Vokes held forth to crowded houses at the Lyceum 4-11. Arizona 13-18.

At the Cleveland Convict 999 was the attraction 4-11. Dare Devil Dan 13-18.

WILLIAM CRASTON.

SALT LAKE CITY.

Third Degree at the Salt Lake and Quo Vadis at the Bungalow.

At the Salt Lake Theatre the Honeymoon Trail drew good business and pleased Sept. 30-2. The Third Degree 4-9.

At the Grand Willard Mack and Blanche Douglass played to practically full houses the entire week, presenting The Other Girl.

The Arington Players at the Bungalow gave a good rendition of Quo Vadis, doing good business and giving satisfaction entire week.

The Colonial offered its patrons a good co. headed by Emma Bunting in Lena Rivers. Business fair and audiences pleased.

C. E. JOHNSON.

IN PHILADELPHIA THEATRES

Springtime Owes Much to Nell—Blanche Ring's Great and Deserved Success in The Yankee Girl—Louis Mann —Orpheum Players in Clothes—Theatrical Gossip.

PHILADELPHIA, Oct. 11.—Local critics were very kind in their treatment of Springtime, a play of Louisiana in 1815, by Booth Tarkington and Leon Wilson, which was produced for the first time on any stage at the Garrick last Monday evening. They were even kinder to Nell (Mabel Taliaferro—Mrs. Frederic Thompson), and justly so. Nell, in fact, saves Springtime from actual failure. Her acting is delicious—a revelation of this young girl's charms and versatility. Mr. Thompson has done his part well and ably. He has given Springtime an admirable setting and surrounded Nell with a most capable support, which includes Earle Browne, Joseph Brennan, Helen Lindroth and Edwin Holland. The latter, by the way, made a distinct hit as Walf. At the premiere of Springtime last Monday evening there were present, in addition to Messrs. Thompson, Tarkington and Wilson, Mrs. Thompson, mother of the producing manager, who came up from her Southern home to witness the performance. Springtime remains at the Garrick this week and will be followed next week by McIntyre and Heath in Hayti.

Curiously enough, Nell's sister, Edith Taliaferro, began a two weeks' engagement in Polly of the Circus at the Walnut on the same date that Nell opened in Springtime. I am not going to make any comparisons between the two young actresses. Nell was here last year, in the same play, appearing as Polly. She scored a hit. So does Edith. It apparently runs in the family—this ability to please. The cast is satisfactory and includes Frank Gheen, Mattie Ferguson, James Cherry, J. B. Hollis, Ed. Boring and Edward Poland. Polly of the Circus remains this week; then comes The Newlyweds and Their Baby.

Louis Mann in The Man Who Stood Still has "made good" at the Chestnut Street Opera House. He has been playing to good houses and deserved them. He has a good play and a good company back of him. Mr. Mann, as John Krauss, an old watchmaker, brings to the part such sincerity that makes it a rather exquisite character portrait. At times he may be a little extravagant in his portrayal of his grief, but his humor at other points is irresistible. Emily Wellman, Mathilda Cottrelly, H. A. La Motte, Edward Maynard and Lewis Hendricks gave him excellent support. The Man Who Stood Still continues at the Chestnut Street Opera House this week, and will be followed by Robert Mantell in repertoire.

The Golden Butterfly, with Grace Van Studdiford in the leading role, continues to do well at the Forrest. Her engagement closed Saturday night. This week Adeline Genee, in the new musical play, The Silver Star. Bickel and Watson are her leading comedians.

The Yankee Girl, with Blanche Ring as that girl, Jessie Gordon repeated the success she scored in other cities at the Lyric last week. It is difficult to determine whether it is the music, the strong, well-balanced chorus, the mounting, the clever support, or Miss Ring herself that makes The Yankee Girl so pleasing. I suppose it is a combination of all these factors; but it is certain that it is one of the most enjoyable musical comedies we have had here in recent years. It must not be forgotten that she is supported by such capable people as Eva Francis, Harry Gilfoil, William P. Carleton, Frederick Paulding, and William Burress. Miss Ring has been singing "Rings On Her Fingers and Bells on Her Toes" in The Yankee Girl, a song which is also being sung by Maud Lambert in The Midnight Sons, in which Felix Isman, the real estate operator and dabbler in matters theatrical, is financially interested. Mr. Isman objects to Miss Ring's singing the song, and through his lawyers, has notified the songstress to cease singing it. It looks to me like a good press agent's stunt, as The Midnight Sons and The Yankee Girl are both under the management of Lew Fields, and Fields and Isman are associated in the Broadway Amusement Company. Miss Ring will be recalled, originally introduced the song in The Midnight Sons as an interpolation, and, it is claimed, it was not written by the author of that play. The Yankee Girl remains at the Lyric this week. Next week, Frank Daniels in The Belle of Brittany.

The Climax ends its run at the Broad next Saturday night. It has been artistically successful. Next week, Francis Wilson in The Bachelor's Baby.

F. R. Roberson's travelogues on the North Pole attracted fair sized audiences to the Adelphi last week. This week, Lulu Glaser in The Girl from the States.

Young Buffalo in New York filled the Girard last week. The play deals with a series of interesting incidents connected with Young Buffalo's efforts to reclaim an immense fortune inherited by him from his parents. The presenting company was capable. This week, The Pinkerton Girl.

The Virginian played to good business at the Grand. William L. Gibson did some effective work as the Virginian, as did Mabel Wright as the school mistress; Marshall Farnum as Trampas, and Bennett Musson as Steve. This week, Cecil Spooner in The Little Terror.

S. H. Dudley, in The Smart Set, played to capacity at the National. The company is a good one. This week, The Eye Witness.

Grace George presented Clothes a season or two ago, but I am inclined to think that last week's production of the same play by the Orpheum Players, at the Chestnut Street Theatre, was even better. Certainly it was most effectively acted. Marion Barney as Olivia Sherwood could hardly be improved upon, while William Ingersoll was Richard Burbank to the life. Edwin Middleton scored as Tommy Smith. Leah Winslow made a charming Mrs. Watling, and Sydney Mather was competent as Arnold West. Consistent impersonations were also given by George D. Parker, Peter Lang, Helen Reimer, Edith Walls, and Anne Foster. This week, The Man on the Box.

The Philadelphia Opera House opens its season Nov. 9 with Aida.

The Metropolitan Opera company begins its season at the Academy of Music Nov. 9. It will consist of twenty-five performances, including five matinees.

The Boston Symphony Orchestra comes to the Academy of Music Nov. 8, Dec. 5, Jan. 10, Feb. 23, and March 31. Soloists: Sembrich, Schumann-Heink, Rachmaninoff, and Elman.

Dupont's Minstrels begin their season at the Eleventh Street Opera House next Saturday afternoon. There are many old faces among those who compose the present company.

Mignon (in English) will be given at the Academy of Music by the Philadelphia Operatic Society, Wednesday evening, Oct. 20.

JAMES D. SLADE.

BALTIMORE.

The Commanding Officer—A New Play for Miss Nethersole—Notes.

BALTIMORE, Oct. 11.—At Ford's The Commanding Officer, a military play, by Theodore Burt Sayre, had its initial production before a large and interested audience. The story is one of romantic interest, and deals exclusively with army life on the Western frontier, the action taking place at a post where the Colonel is in command. The plot hinges on mistaken identity, involving a number of innocent people. The Colonel, who has a young and pretty wife, is called away; in his absence she meets a former sweetheart while horseback riding. He attempts to kiss her, and is seen by a prodigate, who, armed with a camera, takes a snapshot of the act, and then holds the picture for blackmail. The old sweetheart purchases the picture, makes an engagement with the Colonel's wife to come and get it that night. She consents, to avoid scandal, but is prevented from going, and Lindsey, her old sweetheart, is murdered the same night. Suspicion falls on the wife and on Lieutenant Hammond, who was absent from his quarters at the time the murder was evidently committed. The plot is revealed through a series of romantic developments, and holds the attention throughout. The play is charmingly written, and is interpreted by a superior company, including Bruce McRae, Isabel Irving, Gertrude Dallas, Frank Carlyle, Rosa Rand, Charles A. Lane, John Junior, Frederick Watson, Edward Martindel, Robert T. Haines, Phyllis Sherwood, George Riddell, George Staley, and Edna Bern. The company is under the management of Daniel Frohman, and after a few weeks en tour goes to his theatre in New York. Next week, G. P. Huntley in Kitty Grey.

Mrs. Wiggs of the Cabbage Patch is at the Auditorium. While seen here several times before it is nevertheless presented by such an excellent company that it is sure to do a week of good business. It will be followed by Eleanor Robson in The Dawn of a To-Morrow.

Olga Nethersole opened her engagement at the Academy in The Writing on the Wall by William J. Hurlbut. Her company includes Harrison Hunter, Albert Perry, Hamilton Mott, Elaine Mills, Charlotte Tittell, Florence Huntington, Alice Gordon, Lillian Stafford, and Constance Raymond. On Friday evening Miss Nethersole will produce for the first time on any stage a new play by an American playwright, Locks of Wall Street, by Asa Steele.

William H. Turner is at the Holliday Street in a rural comedy, The Sporting Deacon. He will be followed next week by The Brand of a Thief.

Charles Frohman will present at the Academy next week the modern drama, Israel, with a notable cast, including Constance Collier, Edwin Arden, Christine Norman, Graham Brown, Frederic Erie, and Franklin Richie.

HAROLD RUTTLEDGE.

SAN FRANCISCO.

A Rousing Welcome for Kolb and Dill—Sweet Kitty Bellairs at the Alcazar.

The Man from Mississippi finished its two weeks' engagement 3 at the Van Ness. Billie Burke, excellently heralded, opened 4 to big house in Love Watches. She is a favorite in San Francisco and a profitable engagement is anticipated.

The Alcazar staged Sweet Kitty Bellairs Sept. 27. Evelyn Vaughn and Augusta Phillips playing the leads with great satisfaction to the audience. This play has been so successful that the house has been crowded at each performance. Next is The Rose of the Rancho, which had a long run about three months ago at this house.

The Valencia has a star bill in Corinne, playing Mlle. Mischief. She opened 27 for two weks and the entire house was sold out 27. The co. is well worthy of the patronage that is being extended to 4t. The costumes are well kept and present the appearance of care; besides, the vehicle is very entertaining. The cast is as follows: Albert S. Howson, Kittie Baldwin, Charles W. Myer, Anna Mortland, Edward W. Cutler, Alfred Wilder, Dorothy Lamar, Harry Linker, Fred Connell, Frank Farrington, Ferd Le Doux, Jack Stockman, Harold A. Robe, Loretta Healy, Bounie Farley, Louise Brunelle, and Corinne. The next attraction is George Fawcett in The Great John Ganton.

The Princess for the final week of Ferris Hartman, which ended 3, was a pleasant tribute of appreciation to Ferris Hartman and was well patronised. The Tenderfoot was the programme. Kolb and Dill, the favorite comedians of San Francisco, opened 4 in Dream City at the Princess, and a rousing house was there to welcome their return. They will remain a number of weeks.

Walter Hoff Seely, manager of the Valencia, is now in New York on business for the theatre. The society people of San Francisco gave a benedit for the indigent blind and it was a success, about $3,000 having been netted.

The students of the Santa Clara College, situated in one of our most important suburbs, will produce The Bells on Thanksgiving Day. The University Students of Stanford 28 produced The Chimes of Normandy.

The Garrick had a very strong attraction, which ended 2. A Knight for a Day was the name of the play, and an extraordinary business was recorded. The fun-makers and real attraction of the show were Edward Hume and Grace De Mar. The other people were as follows: Isabelle Winlocke, Agnes Thorndyke, F. W. Cleveland, Frank Cameron, Bud Braman, Ruth Florence, Edward D. Lynch, Grace De Mar, and Louis Kinze. Fifty Miles from Boston opened 3.

The famous Philloubie Constabulary Band came down from Seattle on a special train to fill an engagement at the Greek Theatre in Berkeley 2. After playing two concerts there, will finish up the week at the Dreamland Rink and depart for Manila.

A. T. BARNETT.

CINCINNATI.

Going Some Goes—The Servant in the House—Gossip.

CINCINNATI, Oct. 11.—Going Some, with a cast headed by Lawrence Wheat and Walter Jones, finished a very satisfactory week at the Lyric Saturday night, and was followed by Ezra Kendall in his revised version of The Vinegar Buyer, which was greeted by a full house last night.

The Servant in the House made a profound impression upon large audiences at the Grand throughout last week. The Travelling Salesman opens there to-night with Frank McIntyre as Bob Blake, the role in which Thomas W. Ross originally appeared here. Maude Adams follows in What Every Woman Knows.

The opening of the Columbia, which was announced for yesterday afternoon, was at the last moment postponed until evening. A large audience witnessed the first performance in the reconstructed house, which was almost ten years to the very day from the date it was first opened. Manager Max C. Anderson came on from New York to be present at the opening.

The season of the German Stock company opened last week at the Grand with a splendid performance of Minna Boernheim. Owing to the large financial guarantee which Manager Schmidt has secured, the outlook for the season is most favorable.

The Forepaugh Stock company, at the Olympic, is giving an excellent revival of Heartsease, in which they have appeared before to excellent advantage.

The third big minstrel show of the season is at the Walnut, where George Primrose appears, after an absence of several seasons. He was greeted by excellent attendance last night and the indications point to a heavy week's business.

The Montana Limited pleased two good audiences at Heuck's yesterday.

Down at the Lyceum Manager Holden tells me that business is growing by leaps and bounds, and his company has undoubtedly become an established local favorite. Monte Cristo is this week's attraction and at the opening performances the house was sold out.

The Americus, the Auditorium, and the New Robinson are continuing popular vaudeville bills and moving pictures to excellent business.

The Columbia Burlesquers opened at the Standard yesterday afternoon and proved one of the most attractive shows of the season.

The Washington Society Girls are this week's attraction at People's, opening to the usual big attendance.

H. A. SUTTON.

SPOKANE.

Grand Opera at the Auditorium—News of the Various Attractions—Stage Gossip.

International Grand Opera co., including Tberry, Bertossi, Norelli, Strauss, Zarad, Samoloff, Bari, Columbini, Arcangeli, Mara, Frascona, Giuliano, Gravini, and Otori, played a three-performance engagement at the Auditorium 1, 2, presenting Cavalleria Rusticana, I Pagliacci, Carmen, and Lucia to large audiences. Principals, chorus and orchestra did excellent work. Vernlandengarne was presented by the Swedish Dramatic co. Sept. 26, 27, to big business. Paid in Full 3-5. The Shepherd King 6, 7. Chauncey Olcott in Ragged Robin 8, 9. Commencement Days 10-12. Texas 13. John E. Young co. in Lo 15, 16. Dustin Farnum in Cameo Kirby 17-19. Victor Moore in The Talk of New York 24-26.

The Sunny Side of Broadway, featuring Max Bloom, played to fair business at the Spokane 26-2. The co. included Carolyn Ryan, George Hay, Al. Harrison, J. E. Coughlin, and Dan Clark. The chorus included the Dancing Pippins, who did good work. The Spellers 3-5. In Old Kentucky 10-16. The Parisian Model 17-23.

Karl Riedelsberger, director of the Spokane Symphony Orchestra, announces that the programme at the opening concert 17 in the Auditorium will include the Jupiter symphony, Mozart; Beethoven's Egmont overture, one of Dvorak's Slavonic dances, the concert march Pomp and Circumstance, by Elgar, and Schumann's Traumerei for the strings. Olivia Dahl, mezzo soprano, will be the soloist. LeRoy Gesner, violinist, of Prague, Bohemia, has joined the orchestra.

The visit of President Taft and his party in Spokane 28 resulted in big night business at the various theatres. The On the Sunny Side of Broadway co. had a packed house at its matinee performance, while others put out the S. R. O. sign in the evening. It is estimated that 40,000 heard President Taft speak on "The Conservation of the Nation's Natural Resources."

Messrs. Draper and Miller have come from New York to present a minstrel show under the auspices of Spokane Lodge, No. 228, B. P. O. E., in the Auditorium, where they will be assisted by the Elks' quartette and eighty members of the order, including a chorus. Rehearsals are under way.

Stage employes in Spokane have won out in their demand for higher wages and segregation of departments. Electricians will be employed in the Auditorium, the Spokane, and the Orpheum. The employes also won their demand for an increase of 25 cents an hour for overtime, the same raise for extra help and an increase of $2.50 a week for the stage carpenters.

Everything is in readiness for the French fete for the benefit of St. Luke's Hospital at the State Armory here 8, 9. Mrs. George Turner, wife of former United States Senator Turner, has been chosen queen and will be attended by young society folks.

The Wagner Club of Spokane will present Madam Jomelli, with Marie Nichols, violinists, in a brilliant programme 20. Miss Worden will be the accompanist.

W. S. McCREA.

TOLEDO.

Louise Gunning Popular Here as Elsewhere—Buster Brown Brought Out the Boys.

The attraction at the Auditorium 1, 2 was Louise Gunning in Marcelle to large and well satisfied audiences. Miss Gunning's rendition of "The Red, Red Rose" was enthusiastically received. The singing and dancing of Norman Brown and Charles King were clever and pleased. The Blue Mouse 4-6, with Millicent Evans in the leading role, drew well and pleased. Digby Bell and Kathleen Clifford 7-9 in The Debtors.

The Thief was the offering at the Valentine 4-6. Poor co., to light houses. Macklyn Arbuckle in The Circus Man 7-9.

The Lyceum put on Buster Brown, with Master Rice as Buster, and has drawn good business from among younger citizens. Morrison's Faust 7-9.

Rose Sydell and Her London Belles were at the Empire 3-9, and made many friends.

C. M. EDSON.

PROVIDENCE.

Packed Houses Greet Frank Petley at the Empire—Berton Churchill Among Friends.

William Faversham began an engagement at the Opera House 4 for three nights and a matinee only. This is the first time for several seasons that Providence audiences have had the pleasure of seeing this sterling actor, and an enthusiastic reception greeted him. The World and His Wife proved a powerful drama and one of the best seen here this season. The several roles were interpreted by an excellent co., including Julie Opp, Berton Churchill, H. Cooper Cliffe, Olive Oliver and Morton Selten. Curtain calls were numerous and persistent applause forced Mr. Faversham to the footlights with a few remarks of appreciation. Closing the week at the Opera House 7-9, Emil Berie and his co. presented The Mouse Trap Peddler and The Opera Ball to good houses. Mr. Berie contributed a clever comedy role and heads a co. of exceptional ability. William Hawtrey in The Admiral 11-13. Jacob P. Adler's co. in The Stranger 15. Jacob P. Adler's co. in Solomon Kaus 16.

A Stubbern Cinderella was the attraction at the Imperial 4-9 and good houses prevailed. As a light comedian, Harry Stone made a favorable impression. The chorus is well trained and costumed and some effective work is contributed throughout. Prominent in the cast are Grace Esmond, Lillian Goldsmith, Lester Crawford, Charles Holly, Francis Pierpont, Josephine Ballard, Claire Nocika and Charles Haigh. The Servant in the House 11-13. De Wolf Hopper in the Matinee Idol 14-16.

Packed houses greeted a good presentation of The Squaw Man at the Empire 4-9. Frank Petley has the leading role of Captain Wynegate and does excellent work. The supporting co. is a large one and well cast. George W. Deye, Logan Paul, Charles Mylott and Robert Gorden, who were seen here last season, are still in the cast. The Lion and the Mouse 11-16.

The Jersey Lilies Extravaganza co., headed by Leon Errol and James E. Cooper, presented a bill which was thoroughly up to the standard at the Westminster 4-9. The Rialto Roundsey 11-16.

Lady Betty, which was to have been the headline feature at Keith's 4-9, was canceled temporarily on account of illness. The act will, however, be booked for later in the season.

Berton Churchill, who is playing a prominent role with William Faversham at the Opera House 4-6, received an enthusiastic reception from his many friends, who remember him as one of the most popular heavy men that the Albee Stock co. has ever had.

Messrs. Spitz and Nathanson, managers of the Empire, and also the Scenic Theatre, Hartford, have another theatre under construction in Bridgeport, Conn., which will probably be finished and ready for use by the first of the new year. The management has spared no expense and it is believed to be the first absolutely fireproof theatre in the United States. The house is constructed entirely of iron and concrete, with almost absolutely no wood in it. The dimensions of the structure are 85 x 140, with a seating capacity of 1400. The lobby is said to be a work of art, tiled in marble, with a mosaic flooring. The house will also be equipped with its own electric lighting plant. Managers Spitz and Nathanson are also contemplating houses in Worcester and Springfield, to be built on the same plan and type.

HOWARD F. HYLAND.

MINNEAPOLIS.

Lillian Logan Scored High at the Bijou—Neill Stock Company Did Well.

After a week of The Parisian Model, George M. Cohan's Forty-five Minutes from Broadway, which returned for four nights and a matinee, proved welcome. The co. was fairly good, although not up to the standard of former productions, and included Charley Brown as Kid Burns and Elizabeth Drew as Mary. King Dodd returned after a long absence for the last half of the week, Eleanor Kent playing Ptola and William Friend scoring in Raymond Hitchcock's old part. Next week Paid in Full, with Frits Williams, Katherine Florence, and William Riley Hatch.

At the Lyric Law Dockstader's Minstrels drew good houses, the aeroplane effect creating much comment. The last half of the week was devoted to Girls, which did well, although the co. was not especially strong. The Wolf follows for the entire week.

The Girl Question at the Bijou replaced the thrilling Sal, the Circus Gal, and drew good houses, with Harry Short in the leading role. Lillian Logan as the waitress scored, and other parts were taken by Genevieve Victoria, and Louise Auber. Grandstark, with Eda von Lake, a local actress, follows next week.

The Neill Stock co. at the Princess did well with David Harum. James Neill scored in the title-role. Blythe Chapman was out of the cast and Edith Lockett played the leading role effectively. Others who were well received were Arthur Jarret, Charles Lindholm, W. H. Tooker, Margherita Sargent, Julia Walcott, Joseph Creaghan, Alfred Cooper, Stuart Beebe, and Robert Morris.

CARLTON W. MILES.

NEWARK.

William Courtleigh's Work Praised—Good Houses Throughout the City.

Robert Hilliard presented A Fool There Was at the Newark 4-9. Mr. Hilliard has never had so good an opportunity to display his great talent as this role afforded; his work was clever and well received. As the loyal friend, William Courtleigh, was an artistic match for the star. Katherine Kaelred, who made her local debut, came in for her share of the honors. Nannette Comstock was charming as the wife, and little Emily Wurster was a ray of sunshine. The Thief 11-16. Elsie Janis 18.

The Convict's Sweetheart was given at the Columbia, and, as all of Owen Davis' plays, drew a well pleased audience. Crane Wilbur, as the Convict was very satisfactory. Mazie Harrison as the Sweetheart, Jack Sharkey stirred the audience to hisses, which speaks well of his efforts. The same may be said of Lynda Earle, who is the Adventuress.

The Star and Garter co. packed Waldmann's Opera House, a very clever co. and well received, contributing to the programme were Murry, Livingston and co. and the White City Quartette.

The Frolicsome Lambs delighted the audiences at Miner's Empire, and the usual packed houses. The Dreamlanders will be well received next week, as there are several local members in the cast. Theatre parties are being formed.

GEORGE S. APPLEGATE.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Maggie Holloway Fisher has been engaged by Henry B. Harris to support Robert Edeson as Lady Proudfoot in The Noble Spaniard.

It is understood that Felix Haney, now playing Alderman Phelan in one of The Man of the Hour companies, is to be featured next season, under the management of John Cort, in a new play by William Crawford called The Man from Tammany.

At the Yorkville Theatre last week in Mrs. Wiggs of the Cabbage Patch Frank Ford contributed a pleasing and manly portrayal of the character of Billy Wiggs.

After the Ludwig Wullner concert in Carnegie Hall Oct. 16, Dr. Wullner will make a tour of the West, including the Pacific Coast.

Alonzo Hatch, once a well-known opera singer, was arraigned in the Night Court Friday night on the charge of begging. He was discharged. Twenty years ago he was a singer appearing under Colonel Mapleson. He had sung in the Academy of Music and with Oscar Hammerstein.

Forbes-Robertson will give a "ministers" matinee of The Passing of the Third Floor Back at Maxine Elliott's Theatre Wednesday afternoon, Oct. 13.

George H. Summers is to be featured in a comedy role in the Clarence Bennett Production Company's new play, Under the North Star! or, A Dash for the Pole, which goes on tour Nov. 6. The production will be under the direction of Max Rosenberg, of the Bennett company.

Helaine Harte is having plans drawn for a six thousand dollar house to be erected at the corner of Hawtree Creek Road and Minnesota Avenue, Dunton, New York city. Miss Harte expects to have the house complete by Christmas and will make it her permanent home. It is said that Miss Harte's real estate and other investments require so much of her time that she will retire from the profession this season and devote her whole time to those interests.

The players selected by George H. Brennan for The Coast of Chance began rehearsals last Wednesday under the direction of the author, Eugene W. Presbrey. In the cast are Hamilton Revelle, Jane Oaker, John Maurice Sullivan, Agnes Patton, William T. Chatterton, Lydia Knott, T. Tamamoto, and Anna Dale.

The New Theatre will begin its first season Nov. 8 with Antony and Cleopatra. Invitations have been issued by the founders to the opening of the theatre Saturday, Nov. 6. In the afternoon a reception will be held at which Governor Hughes will be present, and the guests will inspect the playhouse. At 8.30 o'clock the final dress rehearsal will be witnessed by the guests.

Nan Brennan, who understudied Blanche Ring and Maud Lambert in The Midnight Sons, sang the leading role on Oct. 2, owing to Miss Lambert's illness.

Arthur Byron was engaged last week by Liebler and Company for a term of years, and at the same time a leading pair of dramatists were given an order by this firm to outfit Mr. Byron with a play suited to his abilities. In the meantime, before the delivery of the manuscript of the new play, Mr. Byron will be placed in For Better, for Worse, playing the leading male role in that latest Cleveland Moffett drama, in which Carlotta Nillson will appear.

The Widow's Paradise, formerly The Paradise of Mahomet, after several weeks of dissension between the leading members of the cast, closed in Philadelphia Oct. 2.

Otis Harlan is shortly to leave the cast of A Broken Idol, the musical piece in which he recently appeared at the Herald Square Theatre.

The new play by Henri Bernstein to be presented at the Comédie Français, is to be called Apres Moi, le Deluge (After Me, the Deluge). The title in English will probably be shortened to After Me.

A nineteen-year lease, at an annual rental of $30,000, of the new Comedy Theatre on West Forty-first Street, was recorded last week, the Shuberts being the lessees.

Laura Nelson Hall and Charles Stevenson will be in the cast of Through a Window, which Klaw and Erlanger and Joseph Brooks will present next month. Mary Bertrand, a played unknown in the East who has achieved distinction on the Pacific Coast, has been engaged for one of the leading roles.

Arthur Lipson, who succeeded George Beban in the role of the osculating French Count in The American Idea, is proving, with Trixie Friganza, one of the most pleasing and humorous features of that Cohan production. The piece is now at the Auditorium in Chicago, where the buxomly beautiful Miss Friganza and Mr. Lipson are dividing honors about equally.

Winnie O'Connor, the English singer, will make her first New York appearance in the title-role of The Belle of Brittany, in support of Frank Daniels.

Hope Latham, last season with Mrs. Fiske in Salvation Nell, has been engaged for a prominent part in Seven Days, a new comedy by Mary Roberts Rhinehart and Avery Hopwood.

Ernest Baxter, of A Gentleman from Mississippi company, now in Boston, was married Oct. 5 to Dorothy Virginia Alice, of Los Angeles, Cal. Mr. Baxter first met Miss Alice when, as a child, he rescued her after she had been pushed from a ferryboat into the Mississippi.

Charles D. Wilson, manager for Lew Dockstader for the past twelve years, returned to Boston last week and is now located at the Park Theatre, where he has been engaged to look after the interests of the A Gentleman from Mississippi company.

On Sept. 24 Anna Hollinger Stuart was granted a divorce from William Stuart and the restoration of her maiden name, at her home in Marion, Ind.

Mary Mannering will open her season in Rachel Crothers' new play, Kiddie, in Montreal next Monday. A company of especially notable players will appear in her support.

Georgia Caine having been compelled by a severe attack of bronchitis to withdraw from the cast of The Motor Girl, she has been succeeded by Adele Ritchie.

Edna May (Mrs. Oscar Lewisohn) is due to arrive in New York from England early this week.

Prior to being booked over Southern time shortly, Just Out of College closed temporarily in Fargo, N. D., Oct. 9.

Justina Wayne, formerly leading woman with Cyril Scott in The Prince Chap, who has just returned from Australia, has been engaged by A. G. Delamater and William Norris to play Beverly Calhoun in the dramatization of George Barr McCutcheon's Beverly.

Fritzi Scheff sang before the director and one or two of the musical conductors of the Metropolitan Opera House last Friday, an event which gave rise to the rumor that the prima donna contemplated returning to grand opera. For the time being at least such a possibility seems remote, since Miss Scheff left town Saturday for a five months' tour in The Prima Donna.

The entire company to support Madame Nazimova in Brandon Tynan's new four-act drama, The Passion Flower, includes, in addition to Madame Nazimova, Brandon Tynan, Henry Kolker, Ernest Glendenning, Wallace Erskine, Gertrude Berkeley, Norah Lamison, Zeffie Tilbury, Claire Nesville, and William Hasson. Madame Nazimova will open her season out of town Oct. 15.

William F. Gee, correspondent of THE MIRROR at Fall River, Mass., who has been suffering for some time from an eye trouble, is now rapidly recovering. He has many friends in the profession.

Ernest Cossart and Marianna Thurner have replaced W. H. Crompton and Mabel Love, respectively, with Billie Burke in her tour in Love Watches.

Pearl E. Abbott is now playing the heavy in Queen of the Secret Seven, having succeeded Florence Radinoff.

The Girl and the Gawk is touring North and South Dakota, Minnesota, Iowa, Nebraska, Kansas, Oklahoma, Texas, Arkansas, and Missouri, and meeting with good business.

Dorothy Edmed, a niece of William Faversham, will make her debut in her uncle's company when he produces Stephen Phillips' Herod at the Lyric Theatre. Miss Edmed, who is an English girl, will be given a small part.

Henri Bernstein's new play, the first which that author has written for production at the Comédie Française, Paris, will be presented in this country by Charles Frohman, who has also obtained the English and American rights to the next four plays by Somerset Maugham. Smith, a new play by Mr. Maugham, will be produced in London Sept. 30 with Robert Loraine and Marie Lohr in the leading parts.

Frank Harcourt is meeting with success with The Crackerjacks company.

Bertha Galland will this season appear in a revised version of The Return of Eve.

John Canfield and Violet Carleton have signed for the season with Lew Fields for Tillie's Nightmare, in which Marie Dressler will star. For seasons Canfield and Carleton have been vaudeville headliners, and they should be an attractive addition to Miss Dressler's support.

The Mountaineers, an old-fashioned comic opera by Guy Eden, with music by Reginald Somerville, opened the Savoy Theatre in London Sept. 29.

Henry Arthur Jones will arrive in New York later in the month, bringing with him the manuscript of a play intended for the use of Charles Frohman.

David Warfield was a passenger on the *Cedric*, arriving in New York Sept. 26.

Maude Fealy has divorced Lewis Hugo Sherwin, a dramatic critic, whom she married in 1907.

Mary Mannering began rehearsals of her new play, Kiddie, by Rachel Crothers, Sept. 29. Kiddie is a play of New York life in four acts.

Victor Herbert wound up his Summer at Lake Placid on Sept. 25 and returned with his family to their New York home. During the Summer Mr. Herbert often indulged in fast motor boat riding in his son Clifford's racer, the swiftest on Lake Placid.

Neil O'Brien, who had been seemingly convalescent, after an operation for appendicitis at the Presbyterian Hospital, was forced to submit to a second operation last week. He is rapidly recovering, however.

Ina Brooks has been engaged through the International Engagement Bureau for the leading role in The Great Divide company now being organized.

Frances Neilson and Gwendolyn Piers have been engaged by Corse Payton for his stock company. The engagements were made through Mark Ellsworth.

The Clarence Bennett Scenic Studio is preparing elaborate electrical effects for the new production, Under the North Star, soon to be produced under Max Rosenberg's direction.

Harriet Stanton's dainty interpretation of the role of Frantsi, in Sam Bernard's comedy, The Girl and the Wizard, has created much favorable comment. She has a voice of remarkable purity and sweetness, a charming personality, and gives an altogether delightful performance.

M. H. Singer's The Prince of To-night company broke the record at Aurora, Ill., Sept. 29, doing $100 more than any other company appearing at the house. Elgin and Rockford also report big business.

Granville F. Sturgis is still in the West. Mr. Sturgis spent the Summer at Yellowstone Park, and will visit the Alaska-Yukon-Pacific Exposition before his return East.

Spitz and Nathanson, managers of the Empire Theatre in Providence and of the Scenic Theatre in Hartford, are building an absolutely fireproof theatre in Bridgeport. The house is to be built entirely of iron and concrete. No insurance will be carried.

Edwin Gordon Lawrence, director of the Lawrence School of Acting of New York, has written a work on the speaking voice entitled "The Power of Speech," which will shortly be issued by Hinds, Noble and Eldredge.

Edmond Rostand has arrived in Paris to superintend the rehearsals of his play, Chanticleer, in which all the characters are supposed to be occupants of a barnyard and take the names of domestic birds and animals. The late Benoit Constant Coquelin was to have played the principal role. The production is expected to be made early in November. Fabulous prices are being offered for seats at the first night's performance.

Christie MacDonald has been engaged as leading woman for Andrew Mack in the comic opera, The Prince of Bohemia.

The Harpers intend to issue a Margaret Anglin edition of Mrs. Deland's novel, "The Awakening of Helena Richie," illustrated by scenes from the play.

A special dress rehearsal of Sayonara, the new Japanese play which Maxine Elliott will use as a curtain raiser with The Chaperon, was given Thursday afternoon. Miss Elliott will return to New York about the first of the year for her new production, Deborah of Tods.

Cecil Spooner in The Little Terror is booked as an October attraction at the Lincoln Square.

The Educational Theatre was dissolved Oct. 6 on the application of Samuel L. Clemens, Otto H. Kahn, Robert J. Collier and other directors. The dissolution does not affect the claims of the Educational Alliance to title to certain plays and properties used by the Educational Theatre.

William Craig and Neva Brown were married on the stage of the Lyceum Theatre, Cincinnati, Friday evening, Oct. 1, at the conclusion of the play by the Holden Stock company.

The Literary and Dramatic Union held its first social meeting of the season at Irene Ackerman's studio on Oct. 6. The principal addresses of the evening were made by Katherine Fay and ex-Judge Pittman. Amy Ames delivered a new monologue, Two Comrades—Harrigan and Murphy, and scored notably. Her singing of "My Cousin Carus'" was a decided novelty and a big hit.

A stag dinner was tendered Dustin Farnum at the Hotel St. James in San Francisco, Sept. 1, by his brother Friars.

An Itinerant Friars' meeting was held in Kansas City, Sept. 10. Four Friars were present.

James D. De Wolfe was forced by ill-health to leave the Ringling Circus at Fresno, Cal., Sept. 17.

There have been several changes in the company presenting The Cowpuncher (Central), Carlos Inskeep, C. J. Johnson, and Golda Zone replacing former members of the cast.

Lincoln J. Plumer and wife (Rose Emerson) joined The Girl from Rector's No. 1 company, Mr. Plumer to play the Judge.

Ione Chamberlin has been engaged for an important role in The Great Divide.

Lillian Russell will begin her out-of-town tour Oct. 18 at the Columbia Theatre, Washington, appearing during the entire season in The Widow's Might. Miss Russell will use Edmund Day's comedy in all the principal cities of the East and South this season.

Jeanette Le Blanc is now in her eighth week with Yorke and Adams' musical comedy, In Africa, playing the ingenue role of Winnie Bright.

A. G. Delamater and William Norris have secured the dramatic rights to The Trail of the Lonesome Pine, by John Fox, Jr. Robert M. Baker, of Boston, is making the dramatization, and the play will be produced as soon as satisfactorily completed.

The name of the new musical comedy soon to be produced by A. H. Woods is The Girl in the Taxi.

Klaw and Erlanger and Joseph Brooks have announced that there is no truth in the rumor that their production of The Circus Man was withdrawn from McVicker's Theatre in Chicago and succeeded by The Barrier because the former play was not the success anticipated. The Circus Man was withdrawn at the conclusion of the five weeks' engagement allotted to it at McVicker's, and the total receipts, the producers state, were more than $40,000. The piece goes to the Boston Theatre next month and comes to Broadway early in the new year.

Owing to their inability to secure suitable consecutive bookings the Harry Scott company has decided to close the city company of The Wizard of Wiseland Oct. 23 at Nashville, Tenn., until such time as conditions look more favorable.

Claire McDowell, of late seasons with The Clansman and Way Down East, is to be a prominent feature of William Faversham's cast in Herod.

Mary Carter has been engaged for the part of Hope Georgia Langdon in The Gentleman from Mississippi.

Albert W. Taylor closed with The Girl from U. S. A., Central company, Sept. 18, and opened with Just a Woman's Way on Sept. 26.

Thomas Richards replaced Jack Gardner in the title-role of The Chocolate Soldier at the Lyric Monday night. Mr. Richards sang in Madam Butterfly two seasons ago.

When the New Wine Blooms, by Björnstjerne Björnson, was produced at the Royal Theatre, Copenhagen Oct. 10. The theme is a glorification of youth and love. Though the comedy is clever the dialogue is coarse in places. Madame Betty Hennings, the Ibsenite actress, did some fine acting.

The business and executive staff for Louis James' company include Branch O'Brien, manager; Edward Decker, business-manager; Hempstead Prince, stage-manager; Robert Edwards, assistant stage-manager; Frank Garrison, master mechanic; J. P. Gilbert, properties; William Hamilton, electrician.

Theatrical superstition apparently does not attach itself to Liebler and Company. The Fourth Estate, produced at Wallack's last week, is the thirteenth production that firm has sent out in this, its thirteenth season as a firm of producing managers. With the engagement of Arthur Byron comes the thirteenth star now under its management, which list includes Eleanor Robson, Viola Allen, Madge Carr Cook, Carlotta Nillson, Chrystal Herne, Walker Whiteside, Wilton Lackaye, William Hodge, Dustin Farnum, William Farnum, H. B. Warner, and Ezra Kendall. In addition its companies include thirteen players who have headed first-class companies as stars, but are now appearing in a non-stellar capacity: James O'Neill, Percy Haswell, E. M. Holland, Henry Jewett, John Blair, Minna Gale, Charles A. Stevenson, Alice Fischer, Jeffreys Lewis, Ada Dwyer, McKee Rankin, Ida Vernon, and little Donald Gallagher. The list of further plays of which production is contemplated this season again numbers thirteen. For the first time in its career this firm will next week have six plays running simultaneously in New York: Walker Whiteside in The Melting Pot; Viola Allen in The White Sister; William Hodge in The Man from Home; The Fourth Estate; Wilton Lackaye in The Battle, and Eleanor Robson in The Dawn of a To-morrow.

Marie Tempest in Penelope will follow John Drew at the Empire later in the season. Billie Burke in a new play by the authors of Love Watches will follow Miss Tempest.

Albert Phillips and Leila Shaw are with the Harry Bulger company in The Night of the Fourth. Mr. Phillips is playing Sherry Matthews' former role and Miss Shaw the leading feminine role.

Lina Abarbanell replaced Elgie Bowen in the leading woman's part in The Love Cure at the New Amsterdam Theatre Monday night. Miss Bowen will have an important role in another Savage operetta.

In addition to the injunction which Judge Ray issued against the production of St. Elmo in behalf of Vaughan Glaser and Willard Holcomb, Judge Landis has issued for the same complainants a like injunction against the management of the Bush Temple Theatre, Chicago.

Charles Cartwright returns to England this week.

Count Chittowo, grandson of Tolstoi, will open a theatre in December for dramatic productions by a stock company, the members of which will all be of the highest social circles. In Chittowo's opinion only ladies and gentlemen by birth and social position can impersonate ladies and gentlemen.

Charles Hawtrey has abandoned his proposed American tour and hereafter will devote himself only to acting. Mr. Hawtrey has appeared in America in Saucy Sally, which did not meet with favor, and in The Man from Blankley's.

A bust of the late Victorien Sardou was unveiled in the Mayoralty Gardens of Marly-le-Roi Saturday afternoon.

THE STAGE IN ROME

Ave Maria—All Artistic Forces of Italy to Gather for National Festivities—Another Rossini—The Civilized Crezia—Dull Season in Rome.

ROME, Sept. 30.—Augustus Novelli is now a great star in the Italian dramatic world. He has recently produced in Rome two new plays, both of which have been unusually successful. One of these is Ave Maria, which is a most delicate work and won calls for the author and company after every act. Salt Water, also by Novelli, is in three acts and is a brilliant play, though less pleasing than his Ave Maria, which I purpose translating into English, for I think it would take in America and in England.

The permanent dramatic company of Rome is still touring and is not expected back before November, when it will reappear in Know Thyself, by Hervieu, and in Tristan and Isotta, by Moschino. Butti has given his unlucky ring to this same company. Butti is another star in the Italian dramatic world.

Seeing the universal success of the Cena delle Beffe, a new company has been formed to take it on tour. San Benelli, its author, ought to be growing rich, a rare thing for dramatic authors in Italy. But genius sometimes tells, even in Italy. The first representation of this play with the new company will be in Genoa in October.

Strauss' Electra will not be given in Rome. Too much is asked for its representations. It is thought that other works might have been refused, but not Electra, which, last year at the Scala in Milan, beat the record of the theatrical treasury.

Mascagni has a great idea in his head for the national festivities in Rome in 1911. He purposes to gather together in Rome all the artistic forces in Italy, which in turn will produce all the greatest gems of the dramatic authors in Italy, beginning with the oldest, down to the present day. It is hoped that Bolto's Nerone will be ready then. It has been years in preparation. Those who have heard it in private say that it is more original and more inspired than even his Mefistofele. Others say that it is positively sublime. Nero's Remorse is a splendid page of this opera. There is a magnificent scene while Nero watches the fire of Rome. I cannot tell how often Bolto has entirely rewritten this opera to correct only a single bar. We may expect a miraculous success whenever it does appear.

The composer of Vic de Bohème and Madam Butterfly is at Lucca, where he is working hard at his new work at the Thermes Hotel, where once lived Rossini, Goethe, and Victor Hugo.

The dramatic author Sebastino Lopez is engaged to a very charming and distinguished young lady of Leghorn. Every one is sending him good wishes.

A new Rossini at Pesaro, the great Rossini's birthplace, is reported. A boy of twelve years of age has been selected as professor of music. The boy, however, declared that although he accepted the title out of deference to his masters he would not use it until he had learned much more. The name of this wonderful boy is Alcio Rossini; another Rossini, therefore, to Pesaro.

Salvini the great has been celebrating the twenty-fifth anniversary of his marriage to his present wife. They received telegrams and presents from all their friends in Italy. Many were sent from America and from every country where he had ever appeared. Many papers published special numbers to mark the happy event.

Gabriele d'Annunzio some months ago, hearing that a fortune teller had prophesied his death during the month of August, went to see her. The woman would tell him nothing. Then he went to another fortune teller, who gave him a date for his death a month later than the first date. Soon after the newspaper boys were crying everywhere the death of Gabriele d'Annunzio. Giolitti telegraphed to know how Italy's greatest poet was. The answer was, "Well."

Lina Cavalieri, one of the most beautiful women of her day, gives the following hints to her friends:

"When your mirror says that you look tired, rest, whatever else you may have to do. To keep your hair in health, wash it once a week. To keep the features young, keep the jaws as small as possible. To keep the nose in form, massage it frequently. To prevent the nose becoming red, bathe it with hot water. To prevent wrinkles, wash the face with water as hot as possible. To prevent double and triple chins, sleep with a low head, the lower the better. If you will follow these few hints you will want neither powder nor cosmetics of any kind."

The Recivilized Crezia, by the priest Zannoni has had a most successful debut in Rome. Zannoni is a man of great nerve and power of mind. He has already written much an art and archæology, and, though still young, came into fame at the beginning of the present century. Our next novelty is to be The Ocean Tide.

During this month every year the popular festival of Piedigrotta takes place in Naples. New songs are rewarded and sung not only in Naples but in almost every other town in Italy. In Rome these songs are sung in all the theatres, and if successful the fame of the authors is made forever. Many a poor street singer has gained celebrity by singing a Piedigrotta song. This year one of the songs sung in Rome was encored three times. This will soon be famous all over the world, together with its singer, a clever young tenor who until now had never had an opportunity to disclose either his voice or his talent to the public. Thanks to Piedigrotta, he is now a made man.

Several papers have announced that Mascagni has resigned the direction of the Costanzi Theatre. There is not the slightest truth in this. Like a well-known general, Mascagni says, "J'y suis, j'y reste"; "I am here and here I shall remain."

For Rome this is the worst month in all the year. September is the worst month for the old season and the weakest month for the new season. The theatres are all being cleaned, repolished and generally improved for the coming season. Those that are open are disgracefully dirty and unpolished. Rome once had an open theatre during the Summer months. But such things have been discarded these many years. Rome is far too modern for such things now, alas and alas! Those Summer theatres were the delight of my youth and of every young person I knew; but that delight is past, like most of our delights of youth. Again alas! and alas!!!

S. P. Q. R.

MAX ANDERSON WITHDRAWS.

It was reported yesterday in theatrical circles that Max Anderson, who is interested with the Shuberts in the so-called independent theatrical movement, has sold his interests to George B. Cox, a partner in the Shubert firm. He is also said to have relinquished his stock in the New York Hippodrome, of which Lee Shubert and he were managers, and to have been succeeded by J. J. Shubert.

PERHAPS AN OSCAR WILDE PLAY.

The announcement from the offices of Paul H. Liebler that among that manager's several ventures now in process of preparation is a play by "Frank Harris," called The Daventreys, is of more than passing importance, since there is every reason to suppose that the piece is none other than Mr. and Mrs. Daventrey, a "drawing-room" comedy presented in London at the Royalty Theatre in October, 1900, by Mrs. Patrick Campbell, with some little success and to an accompaniment of great comment. At that time it was practically an open secret that the play was the work of Oscar Wilde and had been prepared for London production by "Frank Harris," whoever he may have been, because the play's real author was then in dire straits and ill in Paris. The announcement of Oscar Wilde's death, in fact, was made by his friends just a month after Mrs. Campbell's production of the play. By many the comedy was considered the equal of Wilde's masterpiece, The Importance of Being Earnest, and there seems every possibility that Mr. Liebler has acquired a valuable piece of theatrical property of the texture of that brilliant play or of Lady Windermere's Fan. Rehearsals are now in progress under Mr. Liebler's personal direction. The cast will be headed by Constance Crawley.

NEWS OF THE ACTOR'S CHURCH ALLIANCE

The first church service of the season will be held at St. Chrysostom's Church, Seventh Avenue and Thirty-ninth Street, Sunday evening, Oct. 17, at 8 o'clock. Rev. Sydney N. Usher, curate St. Bartholomew's Church, will preach the sermon. The reception will be at St. Chrysostom's Parish House Thursday, Oct. 21, from 3 to 5.30 in the afternoon. An interesting programme is being arranged by the New York Chapter. All members of the Alliance and their friends are cordially invited to be present at these functions.

OTIS SKINNER'S NEW PLAY.

Your Humble Servant, by Booth Tarkington and Harry Leon Wilson, Otis Skinner's new play, was produced Oct. 8 at Rochester. The play is a comedy of stage life and is in four acts. The first act is laid in a little theatre in Weedsport, N. Y. Mr. Skinner is the leading man of a repertory company that goes to pieces. A theatrical boarding-house in New York, a house in Fifth Avenue, and the dressing-room of a Broadway theatre are the scenes of the other three acts. Isetta Jewel is Mr. Skinner's new leading woman.

AT THE ACADEMY.

With the collapse, a week or so ago, of the popular-priced grand opera venture at the Academy of Music, rumors were soon in circulation that the house had been obtained by the Shuberts. The rumors were soon denied, however, both from the Shubert offices and by Eugene Van Dusen, the Academy's manager. It is true, though, that many Shubert attractions are booked to be seen at that house, which will continue its "open door" policy in force for several seasons. Louis Mann in The Man Who Stood Still is to open Oct. 18.

MR. HOPKINSON AGAIN.

Mr. Hopkinson, the comedy in which James K. Hackett featured Dallas Welford a few seasons ago, is to be sent again on tour, with Mr. Welford in his original role, by Winslow, Schreyer and Wilson, opening at Yonkers Oct. 16. The piece will come to the Lincoln Square Theatre Oct. 25 with a cast including, in addition to Mr. Welford, Ina Rorke, Barbara Clement, Charles Wellesley, Patrick Wallace, Frederick Powell, Galwey Herbert, Alf Helton, May Milloy, and Charles J. Bell.

THREE FAMOUS PLAINSMEN.

Pawnee Bill, Buffalo Bill and Buffalo Wee.

This picture is from a photograph taken recently on the occasion of a plainsman's dinner served on Pawnee Bill's ranch in honor of Buffalo Bill, at Pawnee, Okla.

EUGENE WALTER OPPOSES SUIT.

Cohan and Harris asked for an injunction Oct. 8 in the Supreme Court restraining Eugene Walter from allowing others to produce his plays and preventing further production of The Easiest Way. The plaintiffs asked for the injunction on the grounds that in May, 1906, Eugene Walter made an agreement with them giving them the right to produce all his plays for five years. Walter claimed an abrogation of the contract by the refusal of the plaintiffs to produce The Undertow, for which he never received more than $250, and by their refusal of Paid in Full and The Wolf. The Easiest Way was written before May, 1906, and hence was not affected by the contract. Justice Bischoff reserved decision.

NEW PLAY AT THE MAJESTIC.

It became known yesterday that A Citizen's Home, the attraction now at the Majestic Theatre, would be withdrawn Saturday night and will be followed Monday night, Oct. 18, by Two Women and That Man, a new play of promise by Henry B. Carey.

GOSSIP.

Thomas Ebert, the well-known agent, has opened offices at 610 Gaiety Theatre Building. His business includes the dramatic, vaudeville and musical branches of the amusement field, and in addition he will handle plays and sketches.

Rehearsals began yesterday of These Are My People, the Edwin Milton Royle play sequel to The Squaw Man, in which Liebler and Company will star H. B. Warner. His leading woman will be Alice Crawford. Among others engaged for leading parts are Frank Campau, Loudon McCormick, D. D. Louis, Harold Hartsell, Ulric Kenrade, Howell Hansel, Harry Harwood, Averill Harris, Chas. W. Johnson, Bennett Kilpack, Jessie Izett, and Maude Turner Gordon.

SEVEN POPULAR MANAGERS.

Edward Mozart. T. M. Russell. H. T. Eaton. Geo. E. Fox. Earl Stewart. R. J. McAdam Gus Sun

Seven successful theatre managers are shown in the above pictures. Edward Mozart, whose picture is first, is manager of the Family Theatre, Lancaster, Pa., and head of the Mozart Circuit of theatres. He is fifty-six years of age and has had wide theatrical experience in the West. He has managed the Family Theatre for six years. T. M. Russell, second in the line, is the popular manager of the Washington Opera House, Maysville, Ky. The third picture shows H. T. Eaton, the successful Claremont, N. H., manager. The fourth portrait is that of George E. Fox, who has done excellent work as manager of the Auditorium, Brattleboro, Vt. Earl Stewart, whose picture is fifth above, has accomplished good results as manager of the Shubert Theatre, Kansas City, Mo. The sixth portrait shows R. J. McAdam, who has managed the Lyceum Theatre, Sydney, N. S., so successfully. Gus Sun, the seventh manager pictured above, is the efficient and popular director of the New Sun in Springfield, Ohio. All seven have had remarkable success in building up the theatre business in their respective localities and are popular with the attractions that visit them.

THE AUSTRALIAN STAGE

Melba in Australia—Disbanding of Bland Holt's Stock Company at Sydney—Several Shakespearean Revivals—The Flag Lieutenant—Calve at Easter—Operas from England.

At Her Majesty's, Sydney, which was the scene of a big fire last month, fortunately confined to the balcony, The King of Cadonia has made a big hit. Herbert Clayton, Dorothy Court, Leslie Sargent, and Frank Greene, newcomers to Sydney, have all caught public favor, and old friends, Bert Gilbert, as the Duke of Alsatia, is in great form. One of the features of the opera is the Apache Dance, introduced by this actor and Lottie Sargent. Among others who are specially noticed are Ivy Scott, Susie Vaughan, Arthur Appleby, Victor Prince, a son of Howard Vernon, and H. Noble. W. H. Colegate is responsible for some really fine scenic effects.

Cadonia, Clarke, Meynell and Gunn's pantomime, has scored a no mean success at the Criterion. The cast includes Meredith Meredro, Penelope Orford, Daisy Belmore, Edwin Brett, Harold Thorley, J. Payne, Ruth Lincoln, and Imperial Quartet.

Bland Holt's present season at the Royal, Sydney, is drawing to a close. The present bill is Pinkerton, which will make way for The Girl Who Saturday. They say that this company is shortly to disband, as the principals contemplate retiring from their profession. If this rumor is correct, it will be cause of regret to the many supporters of our Australian Gus Harris.

Richard's Tivoli Vaudeville company continues to present quick changes of bill. A clever turn is that of Captain Winston's performing sea lions from Canada. J. Johnson, a colored cake walker, the Kremka Brothers, Blake and Granby, and Maud Fanning are in the present program.

West's pictures at the Palace, Spencer's Theatrograph at the Lyceum, and a host of smaller houses with the moving films are all doing well in Sydney.

Melba has been reappearing at the Town Hall with her usual success. Her tour through the country towns was vastly appreciated. She has registered her racing colors with the Victorian Racing Club.

The Flag Lieutenant, whose career at Her Majesty's, Sydney, was cut short by the fire at that theatre, is now at the Princess Theatre, Melbourne.

Oscar Asche and Lily Brayton's Shakespearean season in Melbourne is one round of success. The Victorian press gave forth unlimited praise for actors and producers alike. The date of their Sydney openings at present is uncertain.

Williams Anderson has produced The Rush-Hour at King's Theatre, Melbourne. Olive Wilson and Dudley Brookmore, two artists recently from England, are in the cast. Anderson contemplates a disposal on South Australia and Tasmania, when the King's will be occupied by Bland Holt.

J. C. Williamson's Royal Comic Opera company are back in Melbourne after a tour of the Australian States. The Duchess of Dantzic is their present bill.

Julius Knight and Beatrice Day are off to Maoriland this week. Other companies at present in the Dominion are the Nellie Stewart company, Jack and Jill Pantomime company, and Wybert and Gunn's Dramatic company.

Dorothy Monroe and Harry Roberts were well received with their reception in the golden West. Among important engagements made recently by Harry Rickards are those of Ashmore King, the Bairnsdale dancer, due from the States next month; Bertha Stuart, Scotch comedienne; Frances Harmer, character comedienne; Franco Piero, magician; Will Emerson and Gwennie Addy, and the Trapnell Family, acrobats.

Clarke, Meynell and Gunn are an enterprising firm and deserve the many successes with which their productions have met. Among future attractions for Australia this firm announces The Arcadians, a piece now running in London. The play will be produced in either Sydney or Melbourne early next year, and a company is now being organized in England for this purpose. Just now for The Gay Gordons, The Belle of Brittany, and Tom Jones. C. A. Wenman and Leslie Marriott are making the necessary arrangements on behalf of the firm.

Mr. Preedy and the Countess and The Night of the Party will be produced in Melbourne about February by George Willoughby, under the Meynell-Gunn management. The above named firm has decided not to tour New Zealand in the future and to confine their operations to the mainland of Australia.

Alfred Woods and Maud Williamson have recently returned to Australia after an absence of several years, during which they have played in England, America and South Africa. They are making arrangements for an Australian tour.

The Hugh Ward and Grace Palotta company, after a highly successful tour of the East, Ceylon, etc., are back. Their Melbourne season, with which their Australian tour opened, proved that their Australian popularity is as great as ever. A Bachelor's Honeymoon and The Fencing Master both proved well drawing attractions.

By the death of John Brunton last July, Australia has lost one of its best decorators and scenic artists. Brunton, though not a native, spent a quarter of a century in this country, which he visited for the first time under engagement to J. C. Williamson. He has more recently been associated with the late Charles Lauri and at the time of his death, with Bland Holt. He leaves a widow, a daughter, Bland Holt's company, and three sons, one of whom is a scenic painter in America.

Andrew MacUnn, a musical director, previously associated with the Royal Comic Opera company, has been re-engaged in London by J. C. Williamson.

Mrs. Henry Bracy, wife of Stage Manager Bracy, of Williamson's Operatic companies, and herself an old member of the Royal Comic Opera company, has returned to New South Wales from London.

J. and N. Tait have arranged for Madame Calve to open in Sydney next Easter.

George Darry at one time conductor of Maggie Moore's orchestra, and a son of the present conductor of W. Williamson's Jack and Jill Pantomime company, died last July.

Recent notable revivals of Shakespeare in Australia have been: Nellie Stewart as Rosalind, Walter Bentley as Hamlet and Oscar Asche and Lily Brayton in repertoire.

Alma Hamilton concludes his New Zealand tour next month and proceeds to Melbourne for a few time. He hopes to reach Sydney for Easter. This manager has secured for Australia W. W. Jacob's Beauty and the Barge.

A musical extravaganza company on the lines of the Fiddle-de-dee company is due to reach Australia in November by the American steamer, and will tour our States under Allan Hamilton's management.

Lottie Sargent, of the King of Cadonia company, now in Sydney, has visited New York on two occasions with George Edwardes' companies.

George S. Titheradge has purchased a house overlooking Sydney Harbor, where he will be able to indulge in his favorite hobby of flower growing.

Walter Bentley commences a Queensland tour with a season in Brisbane early next month.

Things theatrical in Australia are sharing in the general prosperity which, despite labor and other troubles, is at present in evidence in this continent. Managers and others with good attractions need have no diffidence in launching their ventures on this side.

LETTER LIST.

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THE STOCK COMPANIES.

News Notes of Various Permanent Organizations Here and There.

The Payeen Stock company, featuring Rachel May Clark, under management of B. Sardis Lawrence, opened at Gillette, Findlay, Ohio, Sept. 28. The first offering, Sweet Clover, made a big hit, to be followed by Little Gray Lady.

The Wolfe Stock company opened its third season at Wichita, Kan., Sept. 22-2, with The Girl with the Green Eyes, followed by The Woman in the Case, with Alabama and Leah Kleschna to follow.

Cora Witherspoon has closed her engagement with the Crescent Stock company of White Plains, N. Y.

Herbert Heywood is playing a limited engagement with the Crescent Stock company at White Plains, N. Y.

J. H. Duffy, formerly a singer in the Mountain Park Summer Stock company, Holyoke, Mass., has sued the Holyoke Street Railway Company to recover two weeks' salary and expenses.

The Woodward Stock company, Kansas City, will as usual play its full season at the Auditorium, which is under the management of William Warren for the Woodward and Burgess Amusement Company. The Woodward Stock has played almost continuously at this theatre for some nine or ten years, during which time it has always been recognized as one of the leading stock organizations of the country. This season's company is almost entirely new, only four of last year's organization remaining. The cast includes Wilbur Higby, leading man; Louise Carter, leading woman, and in support Marie Hudson, Marz Milburn, May Desmond, Ethel Eldon, Lillian Higgins, Mayme Williams, Frank Dennithorne, John J. McCabe, Erville Alderson, Jack Montague, Henry Lotz, Clarence Oliver, Henry Mantell, and Charles Yule. Francis Wright is stage director.

The Baker Theatre, Rochester, N. Y., under the management of D. M. Canfman, has now become the home of stock. The Bert Lytell company took possession of the Baker in June for a season of fifty weeks, producing only the very best plays obtainable, with the result that this company has met with phenomenal success. This company has proved the contention of many Rochester theatregoers, that a permanent stock company in Rochester would be supported by the public. There have been various changes in this organization for the season. Frank Base will play characters, succeeding Jack Ellis, who left to join The Third Degree company. Walter Gilbert has been engaged to succeed Alfred Hudson, who is with Otis Skinner. John Milton follows Mr. Joy as heavy man, Mr. Joy resuming his old part in Eleanor Robson's production of A Dawn of To-morrow. Helen Byrne has been recalled by Charles Frohman. Inez Buck has been engaged to play the ingenue roles formerly intrusted to Miss Byrne. Mr. Lytell has contracted for a number of well-known plays for the coming season, some of which have never been seen here at popular prices.

Augustus Phillips, leading man at the Alcazar, San Francisco, has tendered his resignation from the company on account of a bronchial affection.

The Della Pringle Stock company have sold their lease of the Turner Theatre at Boise City, Idaho, and Miss Pringle after a short vacation will head the road company for a change. They have enjoyed eighteen months' good business and leave a fine record and many friends behind them. Boise City will still continue the home of Della Pringle and C. K. Van Auken, her husband, as they own an eighty-acre fruit ranch and other real estate there.

Una Abell Brinker closed Oct. 9 a very successful engagement of seventeen weeks with the Crescent Stock company at White Plains, N. Y., and having leased the Nesbitt Theatre at Wilkes-Barre, Pa., will head her own company Oct. 18, presenting The Man on the Box, followed by The Three of Us and A Contented Woman.

Rowe and Kelly, of Winnipeg, have engaged a strong stock company for the Grand Opera House, and it is claimed that no expense will be spared to make the season there an artistic success. All plays will be under the direction of Harry Rowe.

The Manhattan Stock company, Jack Parsons, manager, which has been doing well at the Charleston, S. C., Airdome all Summer, closed its season Sept. 25 and will tour the State of Florida until the Christmas holidays. They will return to Charleston later for a two weeks' engagement at the Academy and will then go West for the balance of the season.

O. D. Woodward, manager of the Woodward Stock, playing at the Auditorium, Kansas City, announces a big shake up in the personnel of his organization, the new people being billed to appear in The Christian, which opens a week's engagement Oct. 10. Mr. Woodward has just returned from a trip East, where he secured George Desmond for leading man and Mary White Hall for leading woman, succeeding Wilbur Higby and Louise Carter, respectively. Other new people are Henrietta Vaders, Mildred Hyland, ingenue characters; Will M. Crimans, characters; Will Davis, characters, and Harry Long, stage director. Mr. Davis and Mr. Long were members of the company last season. Other members of the company are Marie Hudson, Mayme Williams, Lillian Higgins, Frank Dennithorne, John J. McCabe, Clarence Oliver, Erville Alderson, Henry Lotz, and Virgil Hudson. The company this season was made up of almost entirely new people and the patrons of the house did not take so well to the change. Answering to the popular cry, Manager Woodward secured as many as possible of the former company and added to them two exceptionally strong leads. Mr. Desmond comes from the Dauphine Theatre Stock company of New Orleans, very highly recommended, while Miss Hall, who is a Kansas City girl, is well and most favorably known there.

Theatrical Roster—1909-10

THIRD INSTALLMENT

REPERTOIRE.

FRANKLIN STOCK.—Hanes and Rich, managers; George H. Rich, business-manager; Harry H. Erickson, advance agent; J. Merrill Holmes, stage director; Harry B. Lee, stage-manager. G. Scott Hanes, J. Merrill Holmes, Harry B. Lee, George B. Swartzkopf, Jr., Arthur L. Dunker, Virginia Powell, Evelyn Huttmann, Catharine O'Neil. Opening date, Quakertown, Pa., Oct. 14.

FRANKLIN STOCK.—John A. Himmelein, proprietor; F. W. Lee, manager; Clyde Craven, advance agent; Morris Smith, stage-manager; Frederick Mueller, musical director. Ullie Akeerstrom, Daisy Carleton, Ermine Winters, Blanche Hale, Willard Foster, Sidney Anderson, Harry Dunne, Alfred T. Stevens, Morris Smith, Frederick Mueller, Clyde Craven, F. W. Lee. Opening date, Battle Creek, Mich., Sept. 2.

ORPHEUM STOCK.—Edward Doyle, proprietor and manager; Robert Doyle, business-manager; E. N. Stalcup, advance agent; Raleigh Cowgill, stage carpenter; Cash B. Tomlinson, stage-manager; Gretchen Stalcup, musical director. Edward Doyle, Cash Tomlinson, Charles W. Daniels, Hamilton L. Brooke, Thomas Rolfe, Lawrance Arnsman, Raleigh Cowgill, James Hoy, Milt Annsman, Earl Stalcup, Calvin S. Arthur, Walter L. Montrose, Louise Brown, Winnifred St. Claire, Bertha Allen, Georgia M. Titus.

LORCH, THEODORE.—Cecil Fay, proprietor; Frits E. Boone, manager; Jack Davidson, representative; G. L. Graves, stage director; William Dawes, musical director. Theodore Lorch, Lillian Brockwell, Gladys Brockwell, Josephine Boone, Camille Lewis, Percy Morris, G. L. Graves.

EWING, GERTRUDE.—Ewing and Ewing, proprietors; W. N. Smith, business-manager; Harry F. Lewis, advance agent; Tedd Brockett, stage-manager; J. C. Crippen, musical director. Tedd Brockett, William N. Smith, Allwyn King, William Desmond, Clark Mounts, Harry Dougherty, J. C. Crippen, H. F. Lewis, Helene Del Mar, Marie Desmond, Dollie Desmond, Irene Jones, Mrs. J. C. Ewing, Gertrude Ewing. Opening date, Columbia, Mo., July 28.

HALL'S, E. J., PLAYERS.—Eugene J. Hall, manager; John Adair, Jr., business representative. John Bertin, Sam Mylie, Charles Guthrie, Thomas E. De Pew, Charles F. Ward, Andrew Mac Knight, M. Atkins Smith, John Yeager, Earl Nelson, Jack Barbour, Reynold Wagner, Dorothy Smith, Gertye Collins, Alice Lounsbury, Lula Ellsworth, Alice Clements, Bertha Guthrie, Marie Palmer, Francis Gold, Lealie Belle, Marie Pomeroy, Dottie Nelson, Mabelle Babb.

KEITH STOCK.—Cato S. Keith, Chris Young, Joe Kelly, Allen Garrell, Lawrence Martelle, Edward Mokelke, Charles Pullen, Bessie Warren, Ruth Amos, Bessie Fowler, Otis Oliver, Helen Lessee.

MAHER, PHIL.—Phil Maher and Leslie E. Smith, proprietors; Leslie E. Smith, manager; A. E. Warde, advance agent; John H. Gregory, stage-manager; Romain Woodward, musical director. Phil Maher, Louis Fitz Roy, Lawrence Trumbull, Bettie Cullington, Christie Russell, Elsie Maher, Myrtle Smith, John J. Gregory, John Gregg, Albert Mattison, Wilford Gregory, Clyde Holmes, Romain Woodward, Margaret Cullington, Al. Warde, Leslie E. Smith, Baby Franklin. Opening date, Poughkeepsie, N. Y., Aug. 16.

STOCK.

ACADEMY STOCK (Chicago).—Klimt and Gazzolo, proprietors; Frank Gazzolo, manager; George Klimt, stage director; Harry Hayden, stage-manager; John Edwards, assistant stage-manager. John Lane Connor, Virginia Keating, Anne Bronaugh, George Fox, Lew O. Hart, Harry Hayden, John Edwards, Mark Elliston, Nellie Holland, Charles Peyton, Margaret Neville, Guy Coombs, Frances Mendell. Playing Academy of Music.

COLLEGE THEATRE (Chicago).—Marvin Stock company, proprietors; Charles B. Marvin, manager; C. Jay Smith, business-manager; R. T. Kettering, press agent; Otto Schoessling, scenic artist; La Mont Snell, treasurer; Colin Campbell, stage director; William Mindell, Jr., musical director. Albert Morrison, Henry Bowell, Dan Reed, Farrell McNight, Raymond Walburn, Charles D. Brown, Bertram Bates, Marie Nelson, Camille Darey, Blanche Crozier, Lillian Westner, Amelia Barleon, Freda Marshall, Catherine Padden, Helen Hamilton. Playing College Theatre.

LAWRENCE, D. S., STOCK (Seattle, Wash.).—Lawrence and Sandusky, proprietors. D. S. Lawrence, Carl Stockdale, William Howard, Charles Edler, Clarence Arper, Alf. T. Layne, James Sandusky, John Williams, Ira Parks, Percy Lynwood, Harry Alexander, Ermine Seavey, Joe Leonard, Ed. S. Diamond, Dawn Kelton, Walter Weidt, William Dungee, Daisy Davra, Jane Kelton, Clara Beyers, Florence Chapman. Playing Lois Theatre.

MINSTRELS.

COHAN AND HARRIS.—Cohan and Harris, proprietors; J. M. Welch, manager; Jake Isaac, business-manager; P. S. Mattox, agent; Vaughn Comfort, stage-manager; Kinsell Pearce, musical director. George Evans, Arthur Alexander, Thomas Scott, Sam Lee, Vaughn Comfort, John P. Rogers, Earl Benham, John King, Harry Van Fossett, Will Oakland, Joe Bagaany, Clarence Marks.

FIELD, AL, G., GREATER MINSTRELS.—Al. G. Field, proprietor; Doc Quigley, manager; J. W. Pickens, business-manager; Bert Bedwards advance agent; Edward Conard, treasurer; Norman Stanley, stage-manager; Joe Norton, musical director. Al. G. Field, Doc Quigley, J. E. Hatfield, Paul La Londe, Charles Reinhart, John Healy, Joe B. McGee, Ed Urig, J. M. Hoge, Fred Herring, George Bevington, W. L. Dungan, G. S. Sands, James Burk, Jack Richards, Harry V. Wilson, Al. Thurburn, Carl McVay, William Grubler, Chick Brockaway, Chance Brockaway, Walter Sherwood, Edward McNamara, B. W. Gariburt, H. L. Wilson, Norman Stanley, Frank Miller, George T. Martin, Joe Norton, Harry Oliver, William Doran, Steve Werher, Solon De Miller, Fred Landman, Henry Sator, Charles Streng, Burt Bartino, Frank Minch, Alvin Willis, Arthur Fulton, Garnell and Doherty, the Great Holman, Henry Nelser, B. Merville, Louis Laughlin, F. Farrell, Charles Barnetta, Pat Hughes, F. W. Bridges, Carl Lee, Doc Blair, John Barber, Henry Williams, Howard Kelley, Frank Bader. Opening date, Cambridge, Ohio, Aug. 19.

RICHARD AND PRINGLE'S MINSTRELS.—Holland and Pilkins, proprietors; Billy King, stage-manager. Kid Langford, Charles Wilson, Will Washington, Clarence Powell, Dave Smith, Tom White, Alonzo Williams, Billy King, Maurice Taber, John A. Watts, J. E. Prosser, Major Daniels, Jack Johnson, Sidney Kirkpatrick, Jakie Smith, Walter Watkins, Elmer Clay, Leonard Gaines, George Williams.

GORTON'S FAMOUS MINSTRELS.—Joseph Gorton, originator and founder, 1867; C. W. Vreeland, manager; Edgar G. Stepath, agent in advance; L. C. Briggs, stage director; George F. Kelley, stage carpenter; Ralph C. Leonard, musical director. L. C. Briggs, George F. Kelly, Jake Welby, Charles Hammond, Charles Adams, Bobby Gossans, Ed Bloom, Harry Hudson, Jerry LeRoy, Charles Hobart, Reese Robertson, Will Johnson, Ralph Leonard, Billy Bowman, Roy Bowman, George Ingraham, Charles Williams, William Naugle. Opening date, Friendship, N. Y., Aug. 7.

PRIMROSE'S, GEORGE, MINSTRELS.—William Warmington, manager. George Primrose, Gov. Bowen, Ward Brothers, Frank Harvey, Happy Jack Gardner, Fred Henderson, Fred Lunn, Sam Lewis, Harry Sievers, Edward Powers, Wilbur Killian, Ross Harvey, De Witt Rose, Will Oakdale, the Church City Quartette, Frank H. Bright, Ward Brothers, Ross Harvey.

COBURN'S MINSTRELS.—J. A. Coburn, proprietor and manager; Professor H. E. Rea, musical director. Leslie D. Berry, Harry Franklin, Harry Coghlin, Billy Blackwell, Pat Crawford, Harry Morrison, Tom Post, Robert Hockett, George and Charles Davis, Garelanetti Brothers.

MISCELLANEOUS.

SOUSA AND HIS BAND.—John Philip Sousa, proprietor; James R. Barnes, manager; John Graham, business-manager. Frances Hoyt, Grace Hoyt, Florence Hardeman, soloists; Joseph Norrito, A. Belucci, J. Davis, W. J. Robinson, James Lawnham, H. Baldwin, A. Bachman, E. Gately, W. P. Shafer, J. Hickey, C. Livingston, F. Livingston, E. A. Wall, W. Mellvitt, R. Magnant, C. Schroeder, F. Robbins, F. Lepshilbert, A. Moreau, E. Kolb, A. Pinchel, W. F. Schoenley, A. Schaase, S. Lawton, M. Lutzky, P. Sesse, C. Ahlberg, H. L. Clarke, B. Millhouse, H. Wilder, E. G. Clarke, V. Welte, A. Groenkurth, G. Albrecht, A. White, A. Kunse, W. Laendner, R. Corey, G. Lucas, M. C. Lyon, E. A. Williams, J. Perfetto, A. Garing, L. Del Negro, A. Storch, O. Cott, William Lowe, M. Haynes, H. P. Forster, W. W. Stuart, C. J. Meid, musicians. Opening date, Philadelphia, Aug. 15.

CORRESPONDENCE.

Received too late for classification.

JERSEY CITY.

Comic Opera a Hit at the Majestic—Pictures—Gossip.

A Knight for a Day was presented at the Majestic 4-9. The attraction was a good one all through; handsomely put on with a clever co. Frank Deshon was the comedian, and he was a good one. Connie Mac as Tilly is also capable. The electrical effects and costumes were of the very best. Via Wireless 11-16. Polly of the Circus 18-23.

Business at the Academy of Music was big, with a daily change of moving pictures 4-9.

Keith-Proctor's is doing fairly well with moving pictures.

Howard Collins, musical director with The Knight for a Day co., has a number of friends in this city, and they gave him a warm reception while here 4-9.

A gloom has been cast over the entire theatrical colony of this city by the death of their friend, Mrs. Ettie E. Henderson.

WALTER C. SMITH.

NEW YORK.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Isle of Spice 5; fair house; good co. The Man on the Box 8. The Three Twins 12.

LOCKPORT.—HODGE OPERA HOUSE (J. Harvey Dayer, mgr.): Texas matinee and night; to good patronage Oct. 2. Partello Stock co. 11-16.

ROME.—LYRIC (Edward J. Gatler, mgr.): Miss Petticoats 2 gave general satisfaction to two fair sized houses. Granstark 7. Bernard Daly in Sweet Innisfallen 9.

HERKIMER.—OPERA HOUSE (Ben Schermer, mgr.): Miss Petticoats Sept. 30 pleased capacity. Granstark 7. Bernard Daly in Sweet Innisfallen 11.

OHIO.

MARION.—GRAND (Emond Bals, mgr.): Keith Stock co. in My Jim Sept. 27. It's Never Too Late to Mend 29. The Pedlar 29. A Romance of Coon Hollow 1. Slaves of Passion 2. Specialties between each act every night; pleased; business good. Louise Gunning in Marcelle 3; very good; capacity house. Girls 7; well received by good house. The Blue Mouse 12. As Told in the Hills 13. The Hired Girl 16. A Woman's Honor 23.

BROOKLYN AMUSEMENTS.

Predominance of Attractions of Lighter Vein—Elsie Janis—Opening of the Bijou.

Brooklyn this week is being entertained in the lighter vein, musical comedies and farces having the call at practically all the principal houses.

That jolly farce, The Blue Mouse, with the original New York cast, is the Shubert offering at the Majestic Theatre. A well filled house enjoyed it last evening. Next week, Wilton Lackaye in The Battle.

At the new Montauk Theatre, Elsie Janis and her company in The Fair Co-Ed was the attraction last night. Miss Janis strengthened her hold on the affections of her Brooklyn admirers. Next week, Hattie Williams in Detective Sparkes.

Wm. H. Crane moved over to the Eastern District last night with Father and the Boys. A full house at the Broadway Theatre enjoyed the merry pace set by Father. Next week, Queen of the Moulin Rouge.

Crescent Theatre: An exceptionally fine presentation of The Spoilers, with nearly the full cast of the Crescent Stock company, was the offering last night at this house. Next week, All on Account of Eliza.

The Girl from Rector's continues for its second week at the Grand Opera House. Next week, A Broken Idol.

Manager Middleton's offering for the week at the Court Theatre is a strong melodrama, The Brand of a Thief, with special matinee on Columbus Day, Oct. 12. Mr. Middleton reports an exceptionally prosperous week for The Clansman engagement at this house. Next week, Charlotte Temple.

At Payton's Theatre the offering is The Straight Road. Next week, Quincy Adams Sawyer.

At the Columbia Theatre, vaudeville, with a complete change of bill twice a week.

Star: Al. Reeves' Beauty Show.

Gayety: Clarke's Runaway Girls.

Empire: The Brigadiers.

Casino: The Avenue Girls.

Come Payton will open the Bijou Theatre on Monday Oct. 18, with a strong stock company headed by Sydney Toler. The opening attraction is Sweet Kitty Bellairs. Owing to her phenomenal success throughout the South, Miss Edna May Spooner has been forced to decline Mr. Payton's overtures to have her head the stock company at the Bijou.

The Creole Slave's Revenge is the attraction at the Amphion Theatre this week, to be followed by The Clansman.

THE RECORD OF DEATHS.

Harry W. Blanchard.

Harry W. Blanchard, an actor, who has been playing with the Willard Mack Stock company in Salt Lake City, was found dead on the sidewalk on the early morning of Sept. 30 by two boys, who were on their way to their work. He had played his part of Judge Bates the night before in The Other Girl, and had gone home as usual after the performance. He was of an apoplectic nature, and the supposition is that he was seized with an attack while walking along. Through the efforts of Manager A. Jensen, of the Grand Theatre, the local Lodge of Knights of Pythias took charge of the funeral and paid the expenses of the interment. Mr. Blanchard was considered an actor of much ability.

Notes.

Dudley Buck, the musician, who died Oct. 6 at West Orange, N. J., was the composer of many cantatas, several symphonies, and a concert overture. He leaves two sons, a widow, and a daughter. For many years he was organist at Holy Trinity Church, New York.

ARENA.

Campbell Brothers' Circus showed at La Junta, Colo., Sept. 25.

At Shawnee, Okla., Miller Brothers 101 Ranch Show Sept. 17, pleased to capacity. Hagenbeck and Wallace 18. Buffalo Bill-Pawnee Bill 20, and Ringling Brothers Oct. 5.

The Hagenbeck-Wallace Circus will show at Franklin, La., Oct. 13.

Buffalo Bill's Wild West under canvas Sept. 20, big crowds and fine performances, at Emporia, Kan.

The Sells-Floto Circus showed at Richmond, Va., to capacity Sept. 17.

Cole Brothers' Circus showed at Mount Carmel, Ill., Oct. 6.

Miller Brothers' 101 Ranch showed at McAlister, Okla., Sept. 20 and pleased good business.

The Buffalo Bill and Pawnee Bill Consolidated Shows gave two performances at Kansas City, Mo., Sept. 13, and did big business in spite of rainy weather.

The Lafrenzo Troupe of Acrobats, with the Barnum and Bailey Circus, were very clever, as well as being one of the centre attractions when they showed at Kirksville, Mo., Aug. 31.

Norris and Rowe's Circus will show at Princeton, Ill., Sept. 28.

Barnum and Bailey's Circus is billed to show at Columbia, S. C., Oct. 30.

John Robinson's Circus will show at Raleigh, N. C., Oct. 7.

Barnum and Bailey's Circus showed to capacity Sept. 13, at Keokuk, Ia.

At Trinidad, Colo., Campbell Brothers, Sept. 24, to crowded tents. Performance good. Billy Bennett's Tent Shows Sept. 27.

Barnum and Bailey's Circus showed at Corinth, Miss., Sept. 28.

The Sells-Floto Shows gave one of the finest circus performances Sept. 15 ever seen at Staunton, Va.

The Sells-Floto Greater Shows exhibited at Greensboro, N. C., Thursday, Sept. 30. The city was one mass of flyers announcing the great event.

John Robinson's Circus is billed to show at Abbeville, S. C., Oct. 15.

Sells-Floto Circus pleased two large audiences Sept. 22 at Petersburg, Va.

Barnum and Bailey's Circus gave two performances at Knoxville, Tenn., Oct. 7.

Buffalo Bill's and Pawnee Bill's combined shows were at McAlester, Okla., Oct. 2.

Barnum and Bailey's Circus showed at McAlester, Okla., to good business at afternoon performance; light attendance at night, Sept. 29.

Norris and Rowe's Circus is billed for Kaltua, Mo., Oct. 11.

Norris and Rowe's Circus showed to fair business Sept. 28 at Princeton, Ind.

Gentry Brothers' Circus gave two performances at Columbia, S. C., on Sept. 29, to large and well pleased attendance.

THE MOTION PICTURE FIELD

LICENSED RELEASES.

POWERFUL PICTURES AND A HIGH GENERAL AVERAGE IN LAST WEEK'S RELEASES.

Pathe, Biograph, Vitagraph and Edison Release Exceptionally Strong Subjects—Selig, Lubin, Kalem and Essanay, Give Evidence of the Great Progress Made in Picture Pantomimes.

Although the Licensed releases of last week were of an unusually high average, the more important subjects stand out strongly as productions of special merit. Of these it requires some discrimination to select the leading ones. Pathe's Sister Angelica is along lines so unique and has met with such spontaneous applause from picture patrons that it must be recognized in the front rank. Biograph's film based on Browning's poem, Pippa Passes, is distinguished by the fact that the obscurity of Browning's verses, as rendered into beautifully poetic language made clearly intelligible to all who have eyes to see. The most powerfully human picture of the week, however, is Fools of Fate, also by Biograph, although there are three other releases less perfect that appeal more strongly to the heart sympathies—Vitagraph's For Her Sake and Edison's The Minister's Daughter, and Laddie. But most significant is the fact that the melodramas of the week show unmistakably that the foremost American producerts have now definitely abandoned the old school of stagey posing and are convinced that even the most melodramatic situations can be best shown in motion pictures by the closest possible adherence to natural movements. Kalem's Organ Grinder, Selig's Wheels of Justice, and Lubin's A Blank Check illustrate this conclusion. In the same way, to a certain extent, this is true also of the leading comedy film, Essanay's A Birthday Affair.

Pippa Passes (Biograph, Oct. 4).—Adapted from Browning's beautiful poem of the same name, this film has the true poetic charm. The spirit of the poem is caught with marvelous discernment, and it is clearly conveyed in picture language of a delicacy that merits the highest praise. It is an achievement of which the Biograph producers may well be proud. The picture opens on a dark stage with the morning light gradually breaking through Pippa's bedroom window. The young factory girl, the embodiment of innocence, rises and sings the song that is to awaken the consciences of the depraved. It is a holiday for her, and she wanders into the streets with her guitar, repeating the song as she goes. It is heard first by the workman in the drinking place, moving him to return to his family. Other incidents follow in which the awakening effect of the song is demonstrated, closing with the episode of the unfaithful wife which is modified in the adaptation to avoid the murder. The hand of the murderer is stayed by Pippa's song, and the wife is moved to abandon sin. Returning to her humble room we see Pippa retire for the night, as the darkening shadows close around her. The picture is a model of impressive pantomime, fine staging, effective light management and clear photography.

The Story of the Banknote (Pathe, Oct. 4).—An interesting story is conveyed in this finely acted pantomime. Driven by poverty the wife of a poor workman deserts her child and husband to accept the protection of a man of apparent wealth. The husband is forced to beg on the streets and falls exhausted as the wife and her companion pass. The wife does not recognize him, but is moved to pity, and her companion thrusts a banknote into the poor man's hand. Recovering from his stupor the man buys food for his child, but the banknote proves to be a counterfeit, and he is arrested. The wife returning home to bring aid for the child learns the cause of the arrest. She leads the police to her companion, and he proves to be the leader of a band of counterfeiters, all of whom are captured.

Who Discovered the North Pole? (Lubin, Oct. 4).—The Cook-Peary controversy is burlesqued in a more or less farcical manner in this film. Two old fellows argue the matter out in a variety of places, giving excuse for much rough comedy that results in frequent laughs. The picture shows evidence of haste, but it is timely and should be in demand.

Billiken (Lubin, Oct. 4).—The good luck that is alleged to attach to a Billiken is used to bringing about the cure of a sick child in the story of this film. The child is suffering and no medicine appears to relieve, when a Billiken is produced. Smiles and a cure follow, and that night the little one dreams of Billikens in various trick-picture stunts. Carelessness is apparent in some of the details, but the film pleases, nevertheless.

A Trip to the Yosemite (Selig, Oct. 4).—The grandeur of the scenery in the Yosemite Valley is well shown in these beautiful moving views, some of them tinted and double tinted. Many of the waterfall and rapids scenes appear to have been made from almost inaccessible places. Among the scenes are Yosemite Falls, Bridal Veil Falls, Vernal Falls, Mirror Lake, and many other points of famous interest.

How Binks Butted In (Selig, Oct. 4).—This is a short "comic" on the same reel with the Yosemite views, and is full of lively action, not particularly original in idea, but good for numerous laughs. Binks has the unhappy faculty of "butting in" at precisely the wrong time. His troubles appear to come with more naturalness of action than is usual in films of this class.

Laddie (Edison, Oct. 5).—Not long ago a French picture embodying the same idea presented in this film was reviewed in these columns, but the Edison players have treated the story so differently in detail that the picture appears like a new one. It is a gripping story and the consecutive development of scenes carries the story along plainly without unnecessary details. A young man who has left his country home to become a great physician in New York is visited by his aged mother. He is ashamed of her homely garb and avoids introducing her to his wealthy fiancee. The lovable old lady feels the slight and determines to go away so that he may not be embarrassed by her presence. She steals out of the house after bestowing a light caress and kiss on her sleeping son, and tenderly placing her shawl over him to protect him from the cold. When the son awakens he discovers her flight and institutes a vain search. At last he finds her in a hospital, where she has been taken after a street car accident. The injury is fatal and her repentant son and his fiancee mourn at her deathbed. There are a number of delicate touches of pathos in the story and there is no overacting. Indeed, more forceful pantomime would have helped and a little more clearness of action in the parlor scene between the mother and son would have been an improvement. The mother does not make it plain enough that she has noted her son's slighting conduct, although in all other respects it is a fine example of character work. The settings for the picture are very good, but it is noted that in showing the mother coming to New York the film has her going away from a Jersey City ferry.

The Pill Box (Gaumont, Oct. 5).—Amusing farce comedy of a style frequently offered by the best French pantomimists is well displayed in this film. The story is humorous, telling of a pair of tramps who find a box of pills, which they proceed to sell by a clever ruse. One of the pair enters a crowded cafe and simulates a violent toothache. The other follows and pretends to administer one of the pills, effecting an instant cure. The people present promptly buy the pills at a dollar per pill, as a sovereign preventive of aches. All take their pills and are at once doubled up with pain. Later the tramps are found sleeping off a drunk and each is given one of the pills, with the desired results.

Breaking the Bank (Gaumont, Oct. 5).—This is another extravagant, but laughable, farce, showing how a man tries to break into a little toy coin bank in which he has been depositing his odd change. He arouses the neighborhood with his hammering at the box, throws it from a roof to the pavement and finally hurls it from the top of the Eifel Tower, but without the desired result. Even dynamite fails to open it, and he is arrested at the end for disturbing the peace.

Betty's Choice (Vitagraph, Oct. 5).—Fine dramatic subjects are becoming common with the Vitagraph company. This one tells an interesting story of amusing comedy and thrilling melodrama, in which a number of not very plausible situations are made acceptable by the sincerity of the pantomime. A bashful young man is in love with the elusive Betty, who appears to prefer a London chappie. But when burglars enter the house, the bashful young man comes to the rescue with such effective vigor that Betty is not long in making her choice. The parts are all well taken, the principals in particular, and the story runs smoothly to a delightful conclusion.

Never Eat Green Apples (Vitagraph, Oct. 5).—A meagre story is made amusing, but scarcely edifying, by the effective pantomime of one of the Vitagraph actresses, who eats a green apple before breakfast and is attacked by griping pains, arousing the whole neighborhood with her screams and causing doctors, nurses and an ambulance to be summoned in great haste. A hot water bottle relieves her, and she smilingly passes the apples among the crowd. The picture is a sad reminder of the bad taste that used to predominate in picture subjects, and we are glad the Vitagraph has succeeded in getting the thing off of its system—we hope for good and all.

Female Sleuth (Pathe, Oct. 6).—An extremely realistic and exciting pursuit of two criminals constitutes about the only element of interest in this film. There is hardly any story to tell—merely a burglary at night in a hotel and the pursuit and capture of the crooks. The female sleuth had spotted the criminals when they were picking out their victim, and she follows them to the end, aided by other officers. The film has an air of reality about it that adds greatly to its value, although in one particular it is inconsistent. After a long chase the capture is made by lying in wait at the hotel from which the crooks first started. One would think that, knowing the final destination of the criminals, the detectives would not have taken so much trouble to pursue them.

Music Lesson (Pathe, Oct. 6).—This is a trick colored picture, with the characters in fancy costumes—a party of girls taking a singing lesson from a professor of music. The trick work, while presenting some points of novelty, is not specially interesting.

Gambling Passion (Urban, Oct. 6).—A bad moral is taught in this picture, although it is not improbable as a story except in one of the details, which is so unskillfully managed that the realism of the pantomime is destroyed. A husband and father loses at the gaming table with too much theatrical teasing. He goes home and gets the last of his store of money, and his wife, disgusted with his conduct, takes their boy and rides away on horseback to a relative. The boy is carrying an armful of flowers, which he strews along the way, dropping bunches of them every few feet—so many that he must have had a large bale of them to have lasted. Meantime the father wins at the gambling game and, returning home, follows his wife and son by means of the too obvious trail of flowers. A promise to reform and a reconciliation end the story.

Yachting at Cowes (Urban, Oct. 6).—A variety of views of sailing yachts, schooners and sloops, in motion in light and heavy winds, makes an exceedingly interesting film. The photography is of the highest quality.

A Birthday Affair (Essanay, Oct. 6).—A good comedy story is amusingly told in this film. A man forgets to mail the invitations for his wife's birthday party and only discovers the unmailed envelopes when he is dressing for the event. He steals out and tries to repair the damage by means of telegrams, but all the intended guests reply by wire that they cannot come. He is exploring his wife's discomfiture, believing himself safe from detection, when she also runs across the unmailed invitations. However, she is appeased when he gives her a handsome present and then invites the servants, neighbors and passersby to partake of the elaborate dinner. One of the impromptu guests is a hungry tramp, giving a jarring note to the reality of the scene. Another point that calls for criticism is the receipt of the telegrams from the invited friends. All of them are written on "sending" blanks instead of "receiving" blanks.

The Magic Melody (Essanay, Oct. 6).—This comedy subject also has good laughing quality and is well carried out. A musician practicing on a violin becomes drowsy and takes a nap, dreaming that he is playing along the street. All who hear him dance to his music and follow in his wake, his first victim being a passing horse.

Fools of Fate (Biograph, Oct. 7).—The apparently absolute reality of this picture story with its powerful dramatic plot and fine photography make it one of the best films ever offered by the Biograph company. The pantomimic work of the three principal characters, and, indeed, of the few lay figures in the picture also, is beyond criticism. A hunter living in the North woods is rescued from drowning by a Canadian, who is hunting in the same neighborhood. They vow eternal friendship and separate. Later the Canadian meets the wife of the hunter and becomes infatuated. Other meetings follow and he induces her to elope with him to his cabin, not knowing to whom she is married. The deserted husband follows the wife with a shotgun, tracing her to the Canadian's cabin, where the two men confront and learn for the first time the identity of each other. The Canadian is overwhelmed with remorse, and invites the injured husband to take his revenge, but the latter drops his gun and goes back to his deserted home. The wife then turns to the Canadian, but he will have none of her. She leaves, resentful, and goes back to her home, where she finds her husband seated in a chair and bent over the table as if asleep. She would now win him back, and, when she can gain no reply from him, she tries to arouse him. To her horror he is dead, having shot himself on his return to the cabin.

Wheels of Justice (Selig, Oct. 7).—This is one of the best balanced Selig pictures we have seen in a long time. It is altogether free from unnatural melodramatic posing and the story is told smoothly and with clearness. A bank cashier has absconded and a detective agency sends out notices of reward, one of which falls into the hands of a suburban town marshal, who is wrongly called a sheriff in one of the sub-titles. The marshal is a comical sleuth, somewhat overdone, but amusing nevertheless. He spots a young stranger as the probable thief and haunts his footsteps. The stranger stops at a Summer boarding house, where he wins the landlord's daughter away from the town parson, and the two elope. A detective has arrived from the city and a chase follows, the escaping pair being pursued in motor boats in an exciting series of scenes, ending in the capture of the fugitives, the man turning out to be the criminal who is wanted, and the girl going back home to marry the parson.

A Blank Check (Lubin, Oct. 7).—This dramatic subject is a great improvement on many previous Lubin films. It is told naturally and with rare consistency, the details of a rather intricate story being logical and clear except in two particulars. A manufacturer signs a blank check for the payroll, but the pay clerk is called home suddenly to the bedside of his sick wife, leaving the check on his desk with the amount unfilled. Another clerk who is a rounder steals the check, fills it in for $3,500 and the next day disguises himself and cashes it, having forged the pay clerk's name on the back. When the employees in the office demand their pay an investigation results and the pay clerk, who has returned to his desk, is accused of the crime. The detectives, however, investigate his claim of an alibi and believe him innocent. One follows the thief and discovers his disguise and another finds on his desk a blotter showing the impression of the $3,500. He is arrested in a gambling room and the pay clerk is exonerated and rewarded. The inconsistencies referred to are, first, the fact that the bank would not have paid the money to a stranger as the disguised thief must have appeared to be, and second, the impression on the blotter is not shown in reverse, as it would have been in reality. Aside from these defects the film reflects credit on the producers.

Taft in Chicago (Essanay, Special).—The Essanay pictures of President Taft in Chicago, where he attended a baseball game, are worthy of more than ordinary consideration. They show the President coming into the depot, getting off the train, being greeted by reception committees, driving off; then in the automobile parade; also views of the school children along the route, and the vast crowds that turned out to greet him. At the ball game he is shown in the grand stand, an exceptionally close view being taken, his facial expression, genial smile and hearty appreciation of all that was going on about him being plainly seen. The players are seen being introduced to him, and also the Texas cowboy who presented him a message he had carried by horse all the way from his home town. Then many views of the game are presented, some of them being particularly clear and entertaining. One is exceptionally so, it being taken from an elevation, showing the entire in-field with all the players in action. The Essanay Company is to be congratulated upon its success in getting these views, which are not alone interesting now, but which will be more so as time goes on.

The Minister's Daughter (Edison, Oct. 8).—This film is another meritorious production of the Edison company, beining to establish a good, average standard. There are a few points that are open to improvement, but in the main an excellent story is convincingly and naturally told. The minister's daughter has dreams of going on the stage. She is a young and unsophisticated country girl and her stern but devout father is horrified at the idea. Undeterred, she runs away and comes to the city where she applies for a position as chorus girl, but is so shocked at the reckless character of the other applicants in the agent's office that she becomes frightened and returns to her

"SPECTATOR'S" COMMENTS.

It now appears that we have all been on the wrong track in reference to the "uplift" and mission of motion pictures. We have been up in the air pursuing the elusive butterfly, and it is time we came down to earth. We have been meekly listening to the foolish advice of old fogies who have told us that the way to make motion pictures advance in public esteem and the way to make them of actual benefit in improving the public morals and intelligence is to elevate their tone and eliminate all films that wantonly display vice, brutality and crime. Blindly following this idiotic advice, the American film makers and many European firms have been uselessly editing all of their films and encouraging meddling censors to pass upon them and cut out objectionable features. Magazine writers and newspapers, clergymen and laymen, have been warmly commending this mistaken policy with the result that it is now rare indeed that any one has the pleasure of seeing a picture that is open to censure.

* * * *

The only excuse that we deluded followers of this exploded belief have to offer in extenuation of our folly is the fact that none of us knew any better. But we now no longer have any such excuse. *The Show World* of Chicago has come forward with the true advice, and this is it: The way for the motion picture to prove its worth and protect the public from degeneration is to exhibit films of vicious brutality to the public gaze. Let brutality be shown in its most abhorrent and damnable garb—the more shocking the better for the purpose. The public will see, become disgusted and be forever armed against any possible desire for that sort of brutality. How perfectly simple this process is! Out upon us for a pack of fools for not having perceived the truth before. The mission of motion pictures has at last been discovered, and all glory to the finder thereof.

* * * *

The Show World's great scoop came about in this way: A short time ago the International Producing and Projecting Company of Chicago sent out an imported film showing a genuine Spanish bullfight in which a number of horses and bulls are plainly seen to have been beautifully and agreeably tortured, mangled and killed. The New York censors had not see the film prior to its exhibition, but they heard of it, and the Society for the Prevention of Cruelty to Animals also heard of it, with the result that the rental firm handling the film in New York was promptly convinced that it would be wise to withdraw it from exhibition. The International in Chicago was also induced to discontinue the sale of the film. Criticising these silly panderings to public sentiment, *The Show World* proceeds to enlighten us on just what should have been done in the matter. According to the *World*, the bullfight picture should be exhibited broadcast in the United States. Here are the burning words of the new Solomon:

The bull fight is a vicious affair, viewed from modern standpoints of civilization, and there is undoubtedly no better method of exterminating it than to prove to the American public its actual horror by means of moving pictures.

Why not arouse all America against the bullfight? It is the most loathsome "sport" of this advanced century and there is no reason why it should not be placed in the next tomb to the atrocities of the Inquisition.

* * * *

There are of course a lot of weak-minded people who will say that since we have no bullfighting in this country there is no necessity of arousing all America against the loathsome pastime. Others will argue that instead of convincing vicious minded spectators that bullfighting ought to be placed in the next tomb to the atrocities of the Inquisition, the pictures would only cultivate in their minds a desire for that sort of thing. But the wise people of the land will not be fuddled by any such sophistry. It is true we have no bullfighting in the United States to exterminate, but we have a lot of bulls and we must therefore be upon our eternal guard. Besides, over in Mexico, across the border, they have bullfighting, and it is perfectly easy to see that if we can "arouse" the good people of Canal Dover, O., and Ishpeming, Mich., and a few more places to the horrors of the bullfight, the "sport" will be immediately stopped in Mexico. Didn't we agitate until we freed Cuba from the chicken fight evil for a few years? To be sure, it took a war to do it, but it was done and we "done" it. Why not reform Mexico and the rest of the world in the same way?

* * * *

But why stop at the bullfight? Now that we know the great mission of the moving film—the elevation of public morals by the exhibition of vicious pictures—there are plenty of other matters for the arousing of all America. What a glorious prospect for motion picture reformers to contemplate. It is needless to particularize on all the reforms that are possible, according to *The Show World's* great discovery. Indeed, it would be dangerous to do so, as there are still a few deluded officials connected with the Post Office Department who might misconstrue the motive of these comments and deny THE MIRROR to the mails, but each reader will have no difficulty in applying the new idea to whatever vicious thing he would like to see reformed in America or in any other part of the world. *The Show World's* discovery is big enough to cover all. On with the crusade!

country home. At the door her father meets her and drives her away. She follows him to church and after the service is found outside by a young man who has that night embraced religion as a result of the minister's efforts. The young man conducts her before the minister, and, when the latter again refuses to receive her, renounces him as a false teacher, with the result that the hard heart is softened and the father is reconciled to his child. The part of the minister is well represented and the young man convert is excellent, but the girl hardly measures up to the character. The different scenes are well arranged and managed, except the one showing the three-sheet billboard, which does not appear genuine.

Expert Glassblowers (Edison, Oct. 8).—This film shows a glassblower making fancy articles, such as are seen in museums and parks. The exhibition is not sufficiently novel to warrant reproduction in a moving picture.

The Hand Organ Man (Kalem, Oct. 8).—The Kalem producers have been exceptionally happy in their pictures of Italian tenement life, and this film maintains the good standard. The organ grinder and the other Italians are convincingly natural, and even the melodramatic situations that develop have mostly a semblance of reality. The organ grinder is kindly treated by a wealthy Italian banker, whose little daughter is delighted with the pet monkey. That night the organ grinder tells the Italians where he is boarding of the banker's kindness and the child's delight, and three of the men are moved by greed to force money from the banker, with a threat to steal his child. They send him a letter telling him to leave $500 under a certain rock. He complies, but calls in the police to watch the place. One of the plotters sees the officers arranging the plant, but this scene is not skilfully handled, as the spy could not possibly have approached so closely without discovery. Warned of the trap, the Italians avoid capture and manage to kidnap the child, taking her to their home, where the hand organ man recognizes her and runs to the parents with the news. The rescue of the child and the arrest of the gang in a hot battle, characteristic of most Kalem films, ends the picture.

Sister Angelica (Pathe, Oct. 8).—This is a singularly impressive picture, beautifully colored and worthy of being classed as a film d'art. The photography and scenic backgrounds are superb, and the pantomime, by distinguished Parisian players, approached perfection, while the representation of a divine miracle is accomplished with the most consummate skill. The picture is based on a legend of the church in feudal times. A dying soldier sends a message to his old sweetheart, now a nun, beseiging her to come to him and bid him a last farewell. She receives the message, but her religious obligations hold her back. The Sister Superior sternly directs her to be true to her vows and leaves her praying to the Holy Virgin for light. The Virgin, descending from her throne, bids her go on her visit of mercy, and she obeys, appearing at the couch of the dying soldier and closing his eyes in death, while the Virgin, assuming the form of the absent nun, holds her place at the altar and convinces the Sister Superior that the nun has not moved from her place. When the nun returns the Virgin resumes her place on the throne. The picture is warmly applauded at each exhibition, and is one of the most effective of the week's releases—a week marked by an unusual number of strong subjects.

How Jack Helped His Little Sister (Pathe, Oct. 8).—This is a short film of no particular moment, although it pleases by its extreme simplicity. A little girl loses her pet birds and her brother recovers them. They are trained birds and fly into his hands.

For Her Sake (Vitagraph, Oct. 9).—This is the chief Vitagraph release of the week and is a film that is strongly effective. The story is absorbing and pulls at the heartstrings. It is ably presented throughout. The sweetheart of a young sailor falls in love with and marries his chum, who has quit the sea. Reverses come, and the young husband is forced to return to his calling. He finds himself on the same ship with his former friend, who refuses to recognize him. The ship is wrecked and the two are cast on a lonely coast, the husband being injured and unable to drag himself to a place of safety. The other sailor abandons him to his fate, but that night he is moved by the thought of the poor wife and child at home, to return and rescue him. In time they return to their native town, where an affecting scene occurs at the husband's home. The husband introduces the former sweetheart of his wife as the man who saved him from death and she acknowledges the debt with a sisterly kiss.

Anti-Fat Sanitarium (Pathe, Oct. 9).—This "comic" scarcely measures up to the usual Pathe standard. The theme is not pleasing and the manner of treatment is somewhat vulgar. Two fat women, played by men, desire to reduce their weight so that they can qualify as candidates for marriage to a man who is looking for a wife of slender build. They employ a physical culture professor to work off their surplus, and he does the job in a series of strenuous exercises. There is a needless measuring of the ladies' lower limbs and the entire tone of the picture is unsatisfactory.

The Sleuth and the Wig (Gaumont, Oct. 9).—There are a number of laughs in this "comic," which is of the boisterous burlesque class. A policeman's wife lays off her wig and her pet dog runs away with it. Two policemen find it and imagine a murder has been committed, arresting a poor tramp whom they find with a comb, which by peculiar police reasoning they connect with the wig. In investigating the case the wigless wife is found and she claims her property in a more or less mixed up climax.

A Wedding in Luna Park (Gaumont, Oct. 9).—A fantastic wedding party visits a pleasure park in Paris and enjoys the various attractions, the most novel of which is a car resting on a revolving track so shaped that the car is given the same plunging movement that a boat experiences in a heavy sea. The other incidents are uninteresting.

The Dog Pickpocket (Pathe, Oct. 9).—There is not much to this picture, but perhaps as much as could be expected with dogs as the chief characters. A tramp appearing individual has taught his dog to steal, and we see the animal pilfering pocketbooks, cigars and other articles. One of the victims complains to a policeman with a police dog, and in the next scene we find the tramp and his dog under arrest, the police dog tied to the other one.

ST. LOUIS EXHIBITORS ORGANIZE.

In St. Louis, Mo., at a meeting of the Exhibitors' Protective Association, Sept. 27, an organization of the moving picture show proprietors was perfected. The object of organization was said to be to promote affairs of general interest to the business. Officers elected were: President, G. C. Warner; vice-president, M. B. Kaufmann; secretary, Samuel Lear; treasurer, Frank Talbot.

REVIEWS OF INDEPENDENT FILMS.

A Weak Lot of Subjects of Which the Bison Release is the Best.

The Independent releases reviewed below are again a disappointing lot, showing clearly that the Independent cause needs strengthening most in the quality of its film offerings. The Bison release, Dove Eyes' Gratitude, defective as it is, is yet the most meritorious of those seen by THE MIRROR reviewer.

Careless Life (Cines, Oct. 4).—Although the theme is an old one, there is considerable dramatic strength to this story of a wild, young man becoming engaged to a respectable girl, but failing to mend his ways. The acting is of fair quality, but not impressive. The photography is very uneven.

Forgiven at Last (Ambrosia, Oct. 5).—The pantomime in this picture is of good quality, but some of the incidents are not plausible. A friendless young girl is adopted by an old newsdealer, but falls in love with a young man, and elopes without warning her benefactor. As the couple marry, and there is no reason to suppose the old man would have objected, there is no apparent cause for the elopement or the girl's heartless conduct. The old newsdealer is later injured by an automobile containing the couple. The accident is wretchedly managed, but it serves to bring the three together and effect a reconciliation.

Hot Time in Cold Quarters (Walterdaw, Oct. 5).—This is supposed to be comedy—English picture comedy—but it has few laughs in it, and there is no point to the story. A man starts out in a snowstorm, falls down many times on small provocation, and is pelted with snowballs by boys. It is not a picture that will help create demand for Independent service.

The Devil and the Painter (Pinaschi, Oct. 6).—This attempt at trick spectacular magic makes a poor showing compared with the neatly colored films of the same character produced by Pathe and Gaumont. The devil and the painter wave their arms all through the film, the tricks lack novelty and the scenery is badly painted. In Satan's domain a number of ballet girls of shapely figures are introduced, but the entire absence of skirts shows that the producers are not as considerate of the peculiar American picture public, as are the more discreet Pathe and Gaumont. The story concerns a painter who sells himself to the devil to obtain power to produce a masterpiece. The picture is sold for gold, which vanishes when the painter spends it.

Deputy (Cines, Oct. 6).—This is a "comedy," supposed to illustrate the affability of a candidate before election, and his arrogance after election. The idea is old, and its treatment is scarcely improved upon in this film. The photography is good in parts, and very bad in other parts.

The Mysterious Motor (Wrench, Oct. 6).—Trick photography with an automobile is shown in this film, but it is mostly tedious, and no logical reason is furnished for the machine behaving as it does. The film might better have been left on the other side.

The Curse of Money (Hepworth, Oct. 7).—The Hepworth Players have much to learn if they would make headway in comparison with the better class of film producers. The pictures are taken too far from the camera, making the figures small and indistinct, and the acting is of the cheap, melodramatic class that carries no impression of reality. There is also lack of judgment in handling details. The result in this film is that a rather good story is rendered ridiculous. A young man having inherited a fortune, claims it from the lawyer. There is a great bundle of stage money and securities which are clearly blank paper, since the lawyer takes no receipt for it. The young man goes on a great drunk, is robbed by his companions, and, when penniless, begs on bended knees to get back his job, but is kicked out by all hands. Fortunately when drunk he had given a Salvation Army girl a bunch of the money, and she returns it to him when she finds him a rescued derilect at Army headquarters. In his joy he praises the Lord and marries the girl.

Was It a Snake Bite? (Walturdaw, Oct. 7).—Better photography would have added to the value of this film which has some comedy qualities. A poisonous snake is supposed to be at large, and a sign directing people who may be bitten to run to a certain doctor is exposed in the neighborhood. Two boys take advantage of this circumstance to create a panic by sticking hatpins into people passing by. The boys are very discriminating, always puncturing the calves of the ladies' legs and attacking the men in that part of their anatomy used for seating purposes. The results, while comical, are far from edifying, some of the ladies being quite careless in displaying hosiery.

Dove Eye's Gratitude (Bison, Oct. 8).—If it were not for inferior pantomime and a number of incidents that display ignorance of Indian character this film would be worthy of considerable praise. The story has some strength, and it is clearly constructed. The scenic backgrounds are good, notably a log cabin that is burned in the course of the story. A young frontiersman saves the life of Dove Eye, an Indian girl, who is about to be devoured by a bear. Dove Eye is represented as having left camp in her canoe to find a spot in the woods where she could sit and think (there is no other apparent excuse for her trip). The bear creeps up on her, and she doesn't hear him, which is very odd in an Indian girl. But the young hunter is there, kills the bear, and dresses the girl's wound. Later Dove Eye's Indian lover out of jealousy leads an attack on the settler's cabin. The young hunter fights bravely from the inside, but is a bad shot as few of the Indians fall, although they expose themselves freely within a few feet of the cabin. Setting fire to the cabin they run off with one child, leaving the rest of the defenseless family huddled together unmolested outside the burning building. Dove Eye's gratitude shows up when she saves the captured child at the Indian camp. She sends her Indian lover for a pail of water, a menial errand that no brave would perform, and she then seizes the opportunity to escape with the child, which she restores to the settlers.

GEO. MÉLIÈS
"STAR" FILMS
Licensed by the Motion Picture Patent Co. To be released Wednesday, October 20, 1909.

FOR THE Cause OF Suffrage

A comedy with modern events, provoking uninterrupted laughter.
Exhibitors should ask their exchange for

THE STOLEN WIRELESS

A wartime story which is full of interest.
Released this Wednesday, October 13.

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204 East 38th Street
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ENTERPRISE OPTICAL CO.
564-572 W. Randolph St., Chicago, Ill.

BIOGRAPH FILMS
Trade Mark
Released October 11, 1909
Trade Mark

THE LITTLE TEACHER

A Comedy of Rustic School-Days

Youth and authority never go hand in hand. To command, the commander must have either age or whiskers, and it is not to be wondered at the scholars of the little country school rebelling, when the little teacher, a pretty girl smaller and younger than many of her charge, was put in position "to teach the young idea how to shoot." She fancied her position would be a disagreeable one, and was really afraid to accept the charge. Her fears were well founded for the entire class, lead by the bully, mutinies, and it is only after the leader is thrashed by a stranger, who learns of her plight, that peace is restored. The bully, however, falls desperately in love with his little teacher, and henceforth becomes her protector. Length, 982 feet.

Released October 14, 1909

A CHANGE OF HEART

The Dangers of Evil Association

The contaminating influence of evil companions has caused more woe than any other moral agent. In this subject is portrayed an episode in the life of the son of indulgent parents. With time and money at his disposal, he falls in with reckless companions, and during one of his auto trips in the country meets a simple country girl, and urged by his friends he plans a deception. With false promises he induces her to go away with him, one of his associates volunteering to perform a pretended marriage ceremony. The poor girl learns the truth, however, and rushes out of the place for home. The timely return of the young man's mother awakens him to his better self, and so he hastens to right the wrong he had done. Length, 977 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK
Get on Our Mail List and Keep Posted. Write for Our Descriptive Circulars

BIOGRAPH COMPANY
Licensed by the Motion Picture Patents Company
11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

Two or three years ago the picture would have been called great, but to-day it does not measure up to the average Indian film.

Vagabond Life (Great Northern, Oct. 9).—An old man and his young daughter and son, wandering vagabonds, are arrested, and the children are put in an institution, but they escape and appeal to an official to have their father released. The prayer is granted and the trio are reunited. The film lacks interest.

Adventures of an Emigrant (Great Northern, Oct. 9).—A raw looking emigrant starts from home with a trunk and a bag of money, which his father hangs around his neck by a cord. He lands ostensibly in a foreign country, but obviously it is in the same city from which he started. Sharpers try to rob him, but he knocks them down like ten pins and goes to bed with his money safe. The next morning the bag has worked around till it is hanging down his back and he raises a commotion until it is found. There are a number of laughs in the picture, but the comedy pantomime is only indifferently acted.

LICENSED FILM RELEASES.

Oct. 11.	(Bio.) The Little Teacher. Comedy	982 ft.
" 11.	(Pathe) The Trappers. Col. Drama	804 "
" 11.	(Lubin) Papa's Honeymoon. Comedy	600 "
" 11.	(Lubin) Out for the Day. Comedy	390 "
" 11.	(Selig) Pet of the Big Horn Ranch. Drama	1000 "
" 12.	(Edison) A New Life. Drama.	1000 "
" 12.	(Vita.) The Red Wing's Gratitude. Drama	562 "
" 12.	(Vita.) Too Many of the Job. Comedy	410 "
" 12.	(Gaumont) Convicting Evidence. Drama	714 "
" 12.	(Gaumont) How He Earned His Medals. Comedy	280 "
" 13.	(Pathe) Wonderful Remedy. Col. Comedy	377 "
" 13.	(Pathe) A Lucky Husband. Comedy	515 "
" 13.	(George Melies) The Stolen Wireless. War story	915 "
" 13.	(Essanay) The Twelfth Juror. Drama	1000 "
" 13.	(Gaumont) Princess of the Sea. Col. Drama	520 "
" 13.	(Gaumont) The Liquid Air. Trick Comedy	450 "
" 14.	(Bio.) A Change of Heart. Drama	977 "
" 14.	(Selig) Bear and Forbear. Comedy	180 "
" 14.	(Selig) Lost in Siberia. Drama	785 "
" 14.	(Lubin) Sandy, the Poacher. Drama	840 "
" 15.	(Pathe) Romance of a Poor Girl. Drama	656 "
" 15.	(Pathe) Blessington's Bonnie Babies. Col. Trick Com.	262 "
" 15.	(Kalem) The Girl and the Man. Drama	940 "
" 15.	(Edison) Hansel and Gretel. Fairy Tale	630 "
" 15.	(Edison) Whittier's Witless Wanderings. Comedy	330 "
" 16.	(Pathe) Chums. Drama	660 "
" 16.	(Pathe) Physical Culture Fiend. Comedy	311 "
" 16.	(Vita.) The Diver's Remorse. Drama	900 "
" 16.	(Gaumont) The Broken Violin. Drama	377 "
" 16.	(Gaumont) Alphonse, the Dead Shot. Comedy	297 "
" 16.	(Gaumont) One-Legged Pete and Pat. Comedy	330 "
" 18.	(Bio.) His Lost Love. Drama..	968 "
" 18.	(Pathe) The Delayed Wedding. Comedy	584 "
" 18.	(Pathe) Hop's Electric Theatre. Col. Trick Com.	361 "
" 18.	(Lubin) The Major and the Judge. Comedy	666 "
" 18.	(Lubin) Haps and Mishaps. Comedy	240 "
" 18.	(Selig) Tale of the Backwoods. Drama	1000 "
" 19.	(Vita.) The Mexican's Revenge. Drama	980 "
" 19.	(Vita.) A Dull Knife. Comedy..	275 "
" 19.	(Gaumont) The Help Mate	517 "
" 19.	(Gaumont) Husband's Strategy.	387 "
" 19.	(Edison) Their Social Education. Comedy	1000 "
" 20.	(Pathe) A Home Without Children. Drama	689 "
" 20.	(Pathe) Hunting Jack Rabbits in Hungaria. Scenic	249 "
" 20.	(Urban) Casting Bread Upon the Water	453 "
" 20.	(Urban) Crown Prince of Germany Drilling Battery. Scenic	517 "
" 20.	(Melies) For the Cause of Suffrage. Comedy	906 "
" 20.	(Essanay) A Woman's Wit. Drama	
" 20.	(Essanay) The Widow. Comedy.	
" 21.	(Bio.) The Expiation. Drama..	992 "
" 21.	(Lubin) Mignon. Drama	575 "
" 21.	(Lubin) Aunt Lena's Visit. Comedy	380 "
" 21.	(Selig) The Cowboy Millionaire. Drama	
" 22.	(Pathe) Drink. Film D'Art..	2120 "
" 22.	(Edison) The Lost Handbag. Comedy	400 "
" 22.	(Edison) The Great Game. Comedy	590 "
" 22.	(Kalem) The Brother's Wrong. Drama	968 "
" 23.	(Gaumont) Tickled to Death. Comedy	434 "
" 23.	(Gaumont) Country Life in a Flat. Comedy	504 "
" 23.	(Vita.) Cosette. Drama	987 "

NEWS FROM THE ALLIANCE.

Jones, Linick and Schaeffer, of Chicago, have abandoned Licensed service, and are now getting films for the Unique and Royal theatres from the Chicago Film Exchange.

New applications for membership in the National Independent Moving Picture Alliance have been received by Secretary Swanson from the Feature Film Company, New York; G. W. Bradenburgh, Philadelphia, and the Eagle Film Exchange, Philadelphia. Theo. Brinkmeier, manufacturer, Wheeling, W. Va., has also joined the Alliance.

WILMINGTON HOUSE FOR COLORED PEOPLE

Wilmington, Del., is to have a motion picture house exclusively for colored people. The best pictures and excellent accommodations are promised. The house will seat 400 and will be located at 117 Market Street.

MUSIC AND PICTURES

PRACTICAL SUGGESTIONS BY A MANAGER OF EXPERIENCE.

Walter Golding, of St. John, N. B., Warmly Favors Incidental Music Programmes for Motion Pictures—Has Followed This Policy with Gratifying Success—Praises Edison and Vitagraph for Their Steps in This Direction.

To the Editor of THE DRAMATIC MIRROR:

SIR.—Motion picture literature of late has included considerable upon the subject of music as used in connection with the exhibition of film stories. The Edison Company's trade paper prints a formula for various pictures of note and now the Vitagraph Company steps to the front with a proposition to supply appropriate music, or suggest it, for all of its higher grade of films. Truly this getting down to the very heart of things, the eternal fitness of picture showing, a condition that has been sadly neglected, abused and which has had a tendency to debase the high art of the business rather than elevate it. For a long time I have cherished pronounced views upon this subject of musical setting and have put some of these ideas into practice in the large houses over which I have management. It may not be taken as an immodest assertion to say that the artistic treatment thus given the pictures shown in our theatre has placed the house upon a much higher plane has extracted from the ofttimes magnificent film productions their fullest worth and realism, creating a profound impression upon vast crowds of patrons.

To foster musical illiteracy or inappropriateness in a motion picture theatre is, to my mind, like laying a log in front on an express train. Brainy piano players, competent orchestras and drummers of initiative and originality are indispensable to success. To skimp these departments, to conduct them "on the cheap," is to sacrifice the artistic quality of your picture, the very thing that untold money and brain matter is being expended upon these days to attain. Pay the right price, get the right talent, and you lift your house out of the slough of mediocrity, but employ commonplace talent and you give a boost to the other fellow, as well as assisting in placing a millstone around the neck of the man who is striving to turn out for you the best films yet.

The lowest browed boy in the top gallery is, indeed, sensible to the emotional influences of music, and we all know that cultured folks are even more sensitive to it. Both know there is something wrong, something "sour," something inconsistent, if the majestic figure of George Washington makes its debut in a film de luxe to the jingle of "Red Wing." The shallow piano player makes the excuse that there were Indians in the picture, but watchers squirm mentally as the great patriot strides commandingly to and fro to such piffle. Just as uncomfortable was the sensation I once experienced at hearing Pathe's magnificent biblical spectacle, "Samson and Delilah," cued with "Honey Boy" and something else equally unscriptural.

The appealing force of good music is universal; as intimated before, it is not confined to the cultured classes or to adults. Children and the musically unlearned are quite as susceptible to its enthralling power and feel the better for it invariably. What is sweeter in a charming film portraiture of child life to have the musician daintily thrum a little kindergarten song or a Sunday school hymn? What galvanizes a dramatic picture into very life like a well-executed passage from some standard music play? Or how much more delightful is a travel scene when accompanied by strains peculiar to the country depicted—a folksong, a barcarole, a dance or a national hymn?

If another reference to our theatre will be pardoned I can quote a notable instance along these lines of atonement. A few months ago we showed that exquisite production of Edison's, "The Origin of Beethoven's Moonlight Sonata," and, being a subject of a musical-literary character, we set about to "play it up" to the limit of our ability and ingenuity. Our professional orchestra of eight members opened the film with a soft appropriate andante, diminishing to a whisper as the great music master seated himself at the harpsichord in the home of the blind peasant girl. The orchestra stopped. Beethoven swept his hands up and down the keyboard. So did our special pianiste, directly back of the transparent curtain. The effect was magical. Then followed the pathos of that wonderful work. Edison supplying the actor, we supplying the living player and the living actual sonata. So great a hit was this picture and its "effects," so distinct a triumph in picture staging, that we were forced to run it a whole week instead of two days, as intended, capacity crowds sitting spellbound under the witchery of the treatment.

We have shown Pathe's weird Bluebeard to the increasing feverishness of Suppe's Poe and Peasant overture; the Holy City to a paraphrase of The Palms; The Pagan and Christian to **Haydn's The Heavens Are Telling and Mozart's** Gloria from Twelfth Mass. The commoner kinds of mysterioso cues have been substituted with Gottschalk's Marche de Nuit, etc. Faure's The Crucifix and Mendelssohn's Priests' March from Athalia have suited admirably to the tense telling of the film story of Joan of Arc, and water scenes—rivers, brooks, boating, falls, etc. —have always been greatly enjoyed in our theatre when played with much of this character —Schubert's Am Meer, Lack's Barcarole, and Macklowell's Water Scenes.

Tosti's Good-bye and Leybach's Fifth Nocturne served excellently in enhancing the dramatic situations in Pathe's film d'art La Tosca, and the burning of Moscow in Vitagraph's gorgeous Napoleonic production was vividly portrayed in melody with Rachmaninoff's Prelude in C Sharp Minor. In reality a description of that great conflagration.

This list of successful musical settings to some pictures of the past few months might be extended to catalogue proportions, but space is valuable. I contend that for fullest value in motion picture presentation the musical embellishments must be appropriate, yes, and masterly, and feel I make an assertion that will be backed up in every town and city where this new enterprise is firmly planted. The indifferent musician must disappear, as have the slam-dash film yarns of a year ago. We have art films and films de luxe now on every hand; let us strike out for "art" instrumentalists. We have been fortunately freed from a deterring factor in badly acted and atrociously conceived pictures; now let us shake off the shallow-pated dabster in the harmony department. Specially written scenarios for magnificently played pictures is the latest big boost for this business, but how ridiculous and risky to place musicians in front of the curtain who cannot interpret their inmost intentment; men and women who simply kill time making a noise and incidentally kill the picture! A half dozen centuries of standard music is at hand to assure accomplishment of an ideal treatment of film productions, and a mass of more modern writings back it up. The motion picture theatre is now a fixture; it marks another epoch in the history of entertainment—what might be termed the epoch of the masses—and not a lesser factor in making it a grander, more stable, enterprise is the proper interpretation of its celluloid programmes.

WALTER H. GOLDING,
Mgr. Nickel Theatre, St. Johns, N. B., Can.

LITIGATION OVER A FILM.

The moving picture, Creation of the World, is the cause of some litigation between partners. Jessie De Smith, C. W. Fait, and R. S. Edmonson, of San Francisco, Cal. The two gentlemen claim that their lady partner holds the film 4,500 feet, and refuses to relinquish the same. A restraining order has been served on Miss De Smith enjoining her from destroying or burning the films as she threatened.

OPERATORS' UNION IN PHILADELPHIA.

A trades union of machine operators is talked of in Philadelphia. There are said to be 800 operators in that city holding municipal license and only 160 jobs, the average rate of wages having dropped from $18 per week to less than $10.

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, October 19

THE MEXICAN'S REVENGE

The officers of a United States cruiser in Southern California waters come ashore to observe the fiesta. They visit an old mission, where the captain falls a willing victim to the charms of the pretty Rosita, a black-eyed beauty, whose flashing glances have won many a conquest of hearts. But this time Rosita herself is wounded by Cupid's shafts, and it is evident that she returns the captain's admiration. The Padre makes them acquainted in response to the captain's request, and Rosita's preferment rouses the anger of Don Ramon Molina, who wants Rosita for his wife. The two men have words, and Molina draws his knife. He is knocked down before he can strike the blow, and this adds to his desire for revenge upon the American. The captain wins the consent of Rosita and her widowed mother to an early marriage, but as he is riding to his wedding Molina and his friends lay in wait and drag the captain and his best man from their horses with ritas. It is believed the lieutenant is dead and he is left upon the ground, while the captain is dragged off to the timber, where he is laid beneath a tree, from the branches of which swings a half-ton boulder suspended by a rope, the other end of which is tied some distance away. At this end a fire is built and the helpless man is compelled to lie there in suspense while the heavy cable burns through and lets the rock fall upon him. But the lieutenant is only stunned. He gives warning to the wedding guests, and he and Rosita head a rescue party. Rosita drags the captain to safety just as the huge mass crashes upon the spot occupied a moment before by the captain. Molina is taken in custody and the wedding is proceeded with. A vitally interesting story clearly told amid the most picturesque scenes. Length, 980 feet.

A DULL KNIFE

Maggie cannot slice the ham until a keen edge is put upon her knife. She hears the familiar bell of the grinder and starts out to look for him. He steps into a store, but Maggie does not see him, and she rushes madly along in the hope of catching up with him. Every one in her path supposes her to be a lunatic and they flee at her approach, but Maggie is intent on finding that grinder and does not notice the excitement she is creating until she has turned the knife over to another grinder she encounters. Meanwhile the whole community is all excitement and no end of fun has been created. A brisk comedy film that sweeps the spectator along on a gale of laughter to a most diverting climax. Length, 275 feet.

Saturday, October 23

COSETTE

This third subject in the series derived from Victor Hugo's "Les Miserables" is a worthy successor to the preceding films de luxe in this special issue. Complete in itself, the story is advanced, taking the adventures from his last escape from the galleys at Toulon to his sanctuary in the Convent of Little Picpus. Jean, once more free of the galleys, makes his way to where he has deposited the store of money which as M. Madeleine he withdrew from the Paris bank and buried at Montfermeil. He demands Cosette of the Thenardiers and carries her off to Paris, where he is recognized by Javert, the Inspector of Police, as Jean Valjean. To escape he scales a wall and finds himself in the convent grounds, where Fauchelevrant, whom he once befriended, enables him to escape his pursuers in a dramatic scene in which Jean Valjean is buried in the coffin supposed to contain the body of the nun in order that the pursuers may be thrown off the track. Length, 987 feet.

The Vitagraph Company of America
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LONDON, 25 Cecil Court
PARIS, 15, Rue Saints-Cecile

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Motion Picture Plays Wanted

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INDIANAPOLIS CLOSED SUNDAYS.

After permitting Sunday shows in Indianapolis for two Sundays, the Mayor at the request of the clergymen rescinded the permission, and Sunday is now a closed day in that city. Under the agreement by which the shows were opened Sundays, 20 per cent. of the receipts were to go to charity, but some of the charitable organizations refused to accept the money.

KANSAS CITY WAKES UP.

Kansas City has at last come to the point of considering an ordinance for the regulation of motion picture houses. The fire marshal recently reported that 99 per cent. of the picture houses in that city are unsafe. What are termed drastic regulations are threatened.

THE COMING SPLIT.

Apparently Irreconcilable Differences Between Film Import Company and Murdock.

As predicted last week in THE MIRROR, a serious split is almost certain among the Independent film people. On one side will be found the new Alliance, including Murdock, Laemmle, Kessel, Swanson, and others. Opposed to them will be the Film Import Company, at present a member of the Alliance, but said to be lukewarm and ready to get out.

The statement printed last week that the Film Import Company had cut the ground from under Mr. Murdock's company by securing through Raleigh and Robert, of Paris, the exclusive American agency for the European film production heretofore handled by the Murdock concern, has been met by a statement from Murdock, in Europe, that he has gone direct to the best Independent European manufacturers and secured contracts over the heads of Raleigh and Robert. He does not give the names of the companies he has secured, but his friends claim they are the leading ones—in fact, the only ones worth having. In reply to this claim the Film Import Company has issued a new statement calling attention to Murdock's silence as to the companies he has secured and reiterating its claim to hold through Raleigh and Robert the exclusive control of the American market for the best Independent European film. The first releases of the Film Import Company are announced for Nov. 2 and they will be watched with interest, as they will throw much light on the disputed point.

VITAGRAPH PARAGRAPHS.

Work has commenced on the staging of the first two of the series of Biblical stories of the life of Moses, prepared for the Vitagraph Company of America by the Rev. Madison C. Peters, D.D. Work on the scenery was commenced several weeks ago, but now the action is being rehearsed under the supervision of the famous divine. The scenarios are of unusual interest because of the exhaustive studies made in the course of their preparation.

The last of the Vitagraph releases of the "Les Miserables" will be published in November. This will include the remainder of the story and introduce several remarkable scenic effects in addition to the dramatic incidents of the barricade, the flight through the sewers of Paris and the death of Jean after the marriage of Cosette to M. Marius.

More than two hundred letters have been received by the Vitagraph Company from exhibitors in praise of the promptness and completeness with which the Hudson-Fulton parades on land and sea were covered by that company. Even more widespread interest was excited by the special Peary release.

Those who have seen advance copies of Entombed Alive, the first of the Vitagraph releases in which appear the members of the new Italian Stock company, remark the wonderful resemblance of one of the men to Charles F. Murphy, the political leader of Tammany Hall. Apart from the fact that the Italian wears inconspicuous "side tabs" he could pass for the double of the politician, and has much of the Murphy manner of walk and gesture.

TWO CANADIAN SUBJECTS.

The Kalem Company's plans contemplate a number of important productions for this Fall covering a wide variety of subjects. Two releases due about the end of October promise to be notable. They were made in Canada, and the stories are appropriate to that country.

PICTURES AT THE YORKVILLE.

The Yorkville Theatre has become a motion picture house under the management of Marcus Lowe. It had been conducted as a high-class combination house.

The Crowd Side-steps the Side-Shows and Heads for the Show that Uses

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DOUBLE REEL OF FILM D'ART.

Pathe Freres' Great Production of Emile Zola's Story, "L'Assommoir."

The next Pathe film d'art promises to be the most notable yet produced by the distinguished players employed on this class of Pathe films. It is entitled Drink, and is adapted from Emil Zola's story, "L'Assommoir." It marks a new departure in dramatic film production, in that it consists of two full reels, 2,120 feet in all. Both reels will be issued Friday, Oct. 22, and the regular issue Saturday, Oct. 23, will be omitted as a consequence. Pathe Freres call it "the greatest picture ever produced." The following French artists appear in the cast: M. Arquilliere of the Vaudeville Theatre, M. Gretillat of the Odeon, M. Varennes of the Theatre Rejane, Mme. Eugenie Nau of the Theatre Antoine, Mme. Catherine Fontenay of the Theatre Gymnase, Paris.

SELIG'S GREATEST WAR PICTURE.

Mention has heretofore been made in THE MIRROR of a series of great war pictures in preparation by the Selig Polyscope company. The first of these films will be released Oct. 25, entitled Briton and Boer. In the words of the Selig publicity department, it is "a page from South African history produced on a scale so prodigious that all other representations of war subjects seem like child's play—a gigantic subject handled without thought of expense. Battery after battery go into action, squadron after squadron of cavalry, company after company of infantry pass in review, storm steep kopjes to be swept out of existence by a hail of shot and shell, until the dazed auditor exclaims: 'At last I know what war is really like.' Briton and Boer introduces the two most striking figures in the Transvaal conflict. Lord Roberts, the heroic Bobs of England, and Piet Cronje, the Boer farmer general, who as a soldier wrote his name in undying letters in the annals of warfare."

BIG JOHNSTOWN HOUSE CHANGES HANDS.

The Auditorium moving picture house of Johnstown, Pa., is now owned by the Eastern Amusement Company, Harry Charnas, manager. For some weeks the present programme of moving pictures, three changes a week, with illustrated songs, will be continued. Extensive alterations will be made, costing at least $3,000. The place will seat about 3,000. An orchestra has been obtained from Pittsburgh, and Edna Griffith, of Pittsburgh, and Harry Downing, of Boston, are doing the songs. The future plans are not divulged, but it is rumored that the place will be run on the style of a miniature hippodrome.

INDEPENDENT RELEASES.

Oct. 11-16	(Comeria)	Noble and Commoner. Drama	...
" 11-16	(Itala)	The Two Sergeants. Drama	...
" 11-16	(Messter)	Winter Sports. Sporting	...
" 11-16	(Cines)	Love Stronger Than Revenge. Drama	...
" 11-16	(Hepworth)	Invisibility. Comedy	...
" 11-16	(Warwick)	Who Owned the Coat? Comedy	...
" 11-16	(Raleigh and Robert)	Manoeuvers of Ambulance Corps. Ed.	...
" 11-16	(Aquila)	Convict's Wife. Drama	...
" 11-16	(Hepworth)	The New Servant. Comedy	...
" 11-16	(Hepworth)	Mistaken Identity. Comedy	...
" 11-13	(Lumiere)	The Love Trip	590 ft.
" 11-13	(Lumiere)	A Lover's Trick	433 "
" 11-15	(Bison)	Goldseeker's Daughter. Drama	1000 "
" 11-16	(Great Northern)	The Red Domino. Drama	900 "

REFUSES TO INTERFERE IN ADVANCE.

New York Supreme Court Justice Giegerich on Oct. 4 denied an injunction against the police authorities to prevent them from closing picture houses on Sundays when they have reason to believe that the Sunday law is being violated. The applicants hold Mayor McClellan's six-day licenses.

SUNDAY QUESTION IN NEWARK.

Judge Hahn, of Newark, N. J., fined Martin Singer $52.50 for having his picture show on Market street open on Sunday, Sept. 26. The case will be carried up to get a Supreme Court ruling on the matter of Sunday opening for moving picture houses.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Greeley, Colo.—The Orpheum (Clark and Romine, mgrs.) is offering very pleasing bills, mostly Pathe subjects.

The Gaiety (T. L. Scott, mgr.), at Jacksonville, Ill., has installed a cameraphone and is doing good business. The Majestic (R. Yeck, mgr.) is getting its share of patronage, and the Opera House puts on moving pictures three nights each week.

At Laramie, Wyo.—The O. K. (Fred Cameron, mgr.) and the Lyric (Moore and Greives, mgrs.): Motion pictures and vaudeville to S. R. O. Oct. 3-9.

The new Star, at Hannibal, Mo., is drawing big business both night and day; excellent pictures and good orchestra Oct. 3-9. The Nickelodeon also continues to attract its share of patronage.

At Dover, N. H., the moving picture business is on the increase. The Clemont (Frank E. Howe, mgr.) presented some excellent films Sept. 30-Oct. 2 to big business. Etta Gardner scored in up-to-date illustrated songs, and Marshall's Orchestra pleased in a repertoire of fine music. The Lyric (Dolan and Paul, mgrs.) opened Sept. 29, and the people could hardly recognize the house, which has undergone a complete transformation and is now one of the best in the State. Independent film service will be used instead of Licensed.

At the Grand Opera House, Moncton, N. B., moving pictures and vaudeville were the only attractions at this house Sept. 27-9.

At Everett, Wash.—The Grand and the Gem are doing well. Alexander Singelow is negotiating to open a new house in the centre of city.

At the Majestic (Carl Schwarz, mgr.), Burlington, N. J., a bill of excellence brought good business Sept. 27-2, with nightly vaudeville in addition to the motion pictures and Elizabeth Harris in song hits. The Majestic was the first house in this city to use non-inflammable films. Manager Lanning, of the Auditorium, continues to give three reels of pictures and illustrated songs by Charles Hargreaves, who is rounding out his tenth month here. Good houses Sept. 27-2.

At San Antonio, Tex.—The Quality moving picture house was sold last week to Mamie Linville for the sum of $1,200. Miss Linville has engaged R. H. Pennifly to manage for her, and painted the interior and exterior, making the place look like new. Business has been fair since opening. The Gem had for a special attraction Oct. 3-9 Pallina, the Jail Breaker; also moving pictures and illustrated songs. Wonderland is doing a nice business and is showing first-class films only, using the first runs entirely. The Alamo, Palace, Dixie, and Marvel are all doing a good business.

At Watertown, N. Y.—Antique (A. J. Colburn, mgr.): Licensed service. Three reels of films Sept. 4-9 pleased S. R. O. Bijou (Kershaw and Irvine, mgrs.): Licensed films from Pittsburgh Calcium Light Company now shown here. Three reels shown and tri-weekly changes drew good business Sept. 4-9. Wonderland (H. B. Hooper, mgr.): La Tosca, A Strange Meeting, Phyre, Sentinel on Duty, Sword and Kiss, Tragedy of Mendon, and Violin Maker of Cremona featured Sept. 4-9 to fine business.

At Premier Scenic Temple, Portsmouth, N. H., business continues fine. Beginning Oct. 4 Whitman's Feat Orchestra replaces piano and drums formerly used. The change is much appreciated by the patrons, who take advantage of the privilege of dancing during the "reels." Gertrude Rees and Inez George continue to please with up-to-date songs.

The Temple, at Elgin, Ill., had, in addition to moving pictures, special music Oct. 4-9. Business at the Opera House on off nights is only fair, while the Lyric business is improving on account of added features each week.

At Petersburg, Va.—Virginian: Moving pictures Sept. 30-6; business good. Cockade closed for repairs.

At East Liverpool, O.—Dreamland (John G. Walsh, mgr.): Bertha Grant, kinetograph, and Frank Coleman pleasing good business Oct. 4-9.

At Bonham, Tex.—The Crescent (A. M. Harmon, mgr.): Moving pictures and illustrated songs pleased Oct. 4-9.

At Racine, Wis.—The Orpheum, Palace, and Dreamland, moving picture houses, all showing good films and doing nice business. Bijou also shows film at beginning and close of each performance.

At Cheyenne, Wyo.—The Orpheum (E. L. Emery, mgr.) and the Lyric (W. C. Farnsworth, mgr.) are both showing good pictures to excellent business.

At the Faribault, Minn., Opera House, moving pictures on all open dates (Licensed films) continue to be well patronized.

At Monovo, Pa.—Dreamland (J. J. McFaddenren, mgr.): Moving pictures and illustrated songs Sept. 30-Oct. 6; excellent, to good attendance. Ideal (J. B. Smyth, mgr.): Moving pictures and illustrated songs Sept. 30-6; fair, to poor attendance.

At Burlington, Ill.—Garrick Theatre (J. M. Root, mgr.): Has several very pleasing bills and reports business being excellent. Helen Hammond, the illustrated song singer, is the possessor of a sweet voice and has endeared herself to all Garrick patrons. The moving picture business is good.

At the Bijou (Harry Gale, mgr.), Willimantic, Conn., Charles Ray has returned to this house, singing to appreciative audiences. Scenic (A. P. Dorman, mgr.): Usual S. R. O. business, La Belle Lenora receiving many encores.

At Newport, R. I.—Bijou: Moving pictures and songs to good business Oct. 4-6. A film of the Hudson-Fulton celebration proved a good attraction. Star: Pictures and songs to good houses Oct. 4-9.

At Pawtucket, R. I.—The Globe Theatre (Thomas H. Duffy, mgr.): Week of Oct. 4 to good business. Pictures: The Little Farmer, The Professor's Dream, Eleonora, His Wife's Troublesome Twitching, and The Squaw's Sacrifice. Illustrated songs by John Perry, "Moon Bird," etc. Music Hall (Guy Ashley, mgr.): Week of Oct. 4 to crowded houses. Pictures: Les Miserables, The Winning Boat, The Suitors' Competition, He Learned the Trick of Mesmerism, The Music Hall Quartette, and Walter La Foye and chorus. Miss Carrier sang "I'm Not Mad at You."

At Pawtucket, R. I.—The New Star Theatre (Morris S. Silver, mgr.): Week of Oct. 4 to good business. Pictures: On the Trail, The Last of the Mohicans, True Love Never Runs Smoothly, A Knight for a Night, Across the Divide, and Love and War. Madame Flower, "the Bronze Melba," made a decided hit with her songs; also Lew McMorrow. The Scenic (Thomas H. Bullock, mgr.): Week of Oct. 4 to good business. Jack Clay, character comedian; Dolly Collins, soubrette; motion pictures, and Country Store every Friday evening, a feature which seems to catch on.

At Tupelo, Miss.—The Electric Theatorium (E. J. Sivley, mgr.): Pleased good business with excellent Licensed films and Fox and Warren in vaudeville. A new moving picture show, the Olympic (H. Hess, mgr.), opened with Independent films and vaudeville to good business Oct. 4-9.

At Peoria, Ill.—The Lyric, Crescent, Princess, Royal, and Liberty are all having solid business Oct. 4-9.

Manager Brinkman, having received one of the latest moving picture machines, will start Oct. 7, giving 5-cent moving picture shows in the Brinkman Opera House, at Grafton, W. Va., every afternoon and evening, with the exception of the dates filled by road productions.

At Lima, O.—The Royal, Dreamland, and the Star are all doing good business. Competition is a bit keen, and each management is trying to give patrons the very best Oct. 4-9.

At Logansport, Ind.—The Ark (W. H. Lindlay, mgr.): Moving pictures. Grand (Krots and Rife, mgrs.): Moving pictures and illustrated song. Jess Morgan will open the old Crystal Theatre with moving pictures and expects to have high-class vaudeville acts soon.

At Binghamton, N. Y.—The Star, Hippodrome, Garety, Elite, and Lyric all presenting good pictures and songs to satisfactory returns Oct. 4-9.

At Danbury, Conn.—The Majestic (F. A. Shears, mgr.): Opened Oct. 4 to packed house, while the Elite, Electric, Arcade, and Lyceum all report doing good business Oct. 4-9.

At London, Ont.—Bennett's is doing a capacity business at night, with light afternoon sessions. Vaudeville and moving pictures are the attractions here, as well as at the Star, Unique, Lyceum, and Empire, all of which are doing well.

At Pomeroy, O.—John Kasnar's Electric Theatre did good business Oct. 4-9 with moving pictures and Jim Burke, formerly with Al Henry's Minstrels.

At Saratoga Springs, N. Y.—Lyric (Kilmere and Beckett, mgrs.): Uses Licensed films only;

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The clown of the Circus is in love with the bareback rider, Mignon, who has a rival in the Spanish Dancer. After many exciting instances Mignon marries her lover. Length 575 ft.

AUNT LENA'S VISIT

Aunt Lena with her daughter Louise visits Uncle Heinie. Max and Moritz certainly have a good time with their niece, Louise. Length 345 ft.

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changes every day; three reels and illustrated songs by Steve Blower, with a change every other day, to large and enthusiastic audiences. Wonderland (Frank Burton, mgr.): Continues to attract large audiences with its three reels of independent films and two illustrated songs, delightfully rendered by Frank Burton. Bijou (Dwyer Brothers, mgrs.): Is enjoying good business with its three Licensed films daily and two illustrated songs, changed every other day and finely sung by Will F. Cook. It is estimated that 14,000 people visit the three picture houses weekly.

At Auburn, N. Y., Burtis Auditorium Annex closed because of poor business. The Theatorium is to close Nov. 1.

The State Street Theatre is the only house in Trenton, N. J., that uses Independent films. The press agent of the house says the reason is they cannot get the "first runs" Licensed films and Mr. Wahn will not use anything else. It is probable that an arrangement will soon be made so that Licensed pictures will be used.

At Rutland, Vt., the Colonial had for special the Hudson-Fulton parade. Dreamland had three changes for week. Both to capacity every night and afternoon.

The Elks' Theatre and Star at New Iberia, La., are both doing an excellent business. The Pastime has reopened for the Fall season, under the new lessor and manager, Henry Guidry.

At Grafton, W. Va., the Dixie is unable to accommodate the crowds which attend the evening performance.

At Kewaunee, Mich., the Lincoln and the Grand both doing fine business with moving pictures Oct. 4-9.

The Casino at Louisville, Ky., is being admirably handled. Allen Kenney, who is interested in the enterprise, is an old-timer in amusement affairs of that city.

J. C. Adler, manager of the Royal at Charleston, W. Va., reports good business, showing strong gains every week. The Royal is now exhibiting the latest subjects in Licensed films, this, together with the newest illustrated songs sung by William J. White, is rapidly swinging this house to the front. The beautiful Colonial is drawing capacity crowds nightly. The subjects shown at this house are always from the newest and best, and Ella White's illustrated songs win new friends daily. The new Lyric reports business good, excellent film service, good illustrated songs and courteous treatment of patrons is bringing this house into favor.

At Gulfport, Miss., a new moving picture house opened Oct. 1, under the management of Mr. James, called the Vaudette. The vaudeville team, Knox and Alvin, are very good, and drew large attendance. The New Dixie is closed.

At Grafton N. D., Bijou (John Piller, mgr.): Moving pictures Sept. 27-2 pleased.

At Urbana, O., both the Wonderland and Orpheum did satisfactory business Oct. 4-9.

At Du Bois, Pa., the Lyric (J. V. Allen, mgr.), is doing a nice business, showing two reels of motion pictures at each performance. Burt Bedford is illustrating songs Oct. 4-9.

At Bellefonte, Pa., the Scenic (T. C. Brown, mgr.), has added a new steel booth and is showing to crowded houses nightly.

At Mechanicsburg, O., the new moving picture house is called the Princess, and opened Oct. 4 to good business, under management of Evans and Golden. The Wonderland is still drawing its share of patronage.

At Norristown, Pa., the Bijou (A. and L. Rabinsky, mgrs.): John Getterman, with illustrated songs, and moving pictures to good business Oct. 4-9.

At Silver City, N. Mex., the motion pictures and vaudeville at the Elks' Opera House have opened again after a two weeks' rest. Notwithstanding inducements offered in the way of free dances and prizes, only a fair business is being done.

At Fall River, Mass., the New Star, Mooney's and the Scenic, business, with the advent of cool weather, improves and the attendance is very good.

VAUDEVILLE PERFORMERS DATES.

(Continued from page 25.)

Kendal and Weston—Keith's, Phila.
Kennedy and Lee—Colonial, Erie, Pa.
Kentucky Trio—Airdome, Little Rock, Ark.
Kimball and Donovan—Bijou, Tulsa, Okla.
Klein Family—Orph., Omaha, Neb.
Knight Bros. and Sawtelle—Orph., St. Paul, Minn. Orph., Lincoln, Neb., 18-23.
Kokin, Mignonette—Keith's, Prov., R. I.
Kraft and Myrtle—Orph., Portsmouth, O.
Kramer, Annie and Maude—Palace, Leicester, Eng., 11-16, Empire, Halloway, 18-23, Empire, Newcastle-on-Tyne, 25-30, Empire, South Shields, Nov. 1-6.
Kramer and Benedict—Orph., Tampa, Fla.
La Centra and La Rue—O. H., Reading, Pa.
La Don and Viretta—Arcade, Toledo, O.
La Fleur, Joe—Maj., Little Rock, Ark.
La Maze Bros.—Los Angeles, Los Angeles, Cal., Queens, San Diego, 18-23.
La Moines, Musical—Maj., Ft. Worth, Tex.
La Petite Revue—Orph., Minneapolis, Minn., 18-23.
La Toy Bros.—Crystal, Milwaukee, Wis.
La Vine, Geo. Ed.—Orph., Portland, Ore.
Ladell and Belmont—Wm. Penn., Phila.
Lamb, Dorothy—Denver, Colo.
Lamont's Cockatoos—Maj., Johnstown, Pa.
Lane and O'Donnell—Poli's, Worcester, Mass.
Langdons, The—Main St., Peoria, Ill.
LASKY'S, BIRDLAND—Orph., Atlanta, Ga.
Lasky's Song Shop—Colonial, N. Y. C.
Lasky's At the Country Club—Orph., Los Angeles, Cal.
Lasky's At the Waldorf—Hippodrome, Cleveland, O. Grand, Pittsburgh, 18-23.
Lasky's Pianophiends—Cook's, Rochester, N. Y.
Lasky's Imperial Musicians—Grand, Syracuse, N. Y.
Lasky's Twentieth Century—Proctor's, Newark, N. J., Poli's, Scranton, Pa., 18-23.
Latona, Frank, and Jen—Empire, Glasgow, Scot., 11-16, Hippodrome, Manchester, Eng., 18-23, Empire, Liverpool, 25-30, Empire, Hackney, London, Nov. 1-6.
Laughlin, Anna—Cook's, Rochester, N. Y., 18-23.
Lauder, Harry—Plaza, N. Y. C.
Lavelles, Four—Phillips, Richmond, Ind.
Lawrence and Harvey—American, Chgo.
Lawrence and Russell—Arcade, Toledo, O.
Le Dent, Frank—St. Etienne, France, 13-24, Marseilles, 25-Nov. 15.
Le Fevre, Johnny—Howard, Boston.
Le Grand, Gerald—Victoria, Balto., Md.
Le Grey, Dollie—Bijou, Racine, Wis.
Le Hir—Unique, Minneapolis, Minn.
Leas, Cecil, and Florence Holbrook—K. and P. 5th Ave., N. Y. C.
Leightons, Three—Columbia, St. Louis.
Leanders, The—Bennett's, Ottawa, Can.
Leonard, Eddie—Bennett's, Montreal, Can.
Leonard, James and Sadie—Bennett's, Ottawa, Can.
Leonard, Chas. F.—Orph., Alliance, O.
Leonhart, Al.—Airdome, Kokomo, Ind.
Les Dumonds—Poli's, Springfield, Mass.
Leslie, Bert—Grand, Pittsburgh, Pa., Keith's, Cleveland, O., 18-23.
Lester, Harry B.—Maryland, Balto., Md.
Lester and Kellett—Wm. Penn., Phila.
Levi, Maurice—Fulton, Bklyn.
Levolas, The—Pantages', Seattle, Wash.
Lewis and Chapin—Maj., Galveston, Tex.
Lewis, Chas. T.—Bennett's, Montreal, Can.
Leybourne, Harry—Alhambra, N. Y. C.
Lind, Homer—Keith's, Boston.
Lindsay, Fred—Hippodrome, Cleveland, O.
Little Comedians—Victoria, Balto., Md.
Little, Henry—Julian, Chgo.
Lloyd, Alice—Alhambra, N. Y. C.
Lockwood and McCarty—Orph., Kansas City, Mo.
Loftus, Cecilia—American's, Boston.
Londe and Tilley—Maj., Chgo.
Loraine, Oscar—Lyric, Dayton, O.
Lucca, Luciano—Orph., Los Angeles, Cal.
Luce and Luce—Auditorium, Lynn, Mass.
Luigi-Picaro Troupe—Pantages', Vancouver, B. C.
Lukas, Alexander—Grand, Halifax, Eng., 11-16, Empire, Greenock, Scot., 18-23, King's, Edinburgh, 25-30, Palace, Hammersmith, Eng., Nov. 1-6.
Lyons and Yosco—Hammerstein's, N. Y. C.
Macart, Wm. H., and Ethlynne Bradford—Cook's, Rochester, N. Y.
Mack, Eddie—Princess, Alliance, O.
Mack, Floyd—Maj., Montgomery, Ala.
Mack, Wilbur, and Nellie Walker—Orph., Ogden, U., Orph., Denver, Colo., 18-23.
Maher, Mrs. Peter—Grand, Cleveland, O.
Majestic Musical Four—Grand, Pittsburgh.
Makarenko Troupe—Poli's, Hartford, Conn.
Maltese, Frank—Haymarket, Chgo., Criterion, Chgo., 18-23.
Mangean Troupe—Maryland, Balto., Md.
Manhattan Comedy Four—Maj., Washington, D. C.
Manning, Joseph—Maj., Milwaukee, Wis.
Marabini, Luigi—Bennett's, Hamilton, Can.
Marimba Band—Keeney's, Bklyn.
Marion and Weiser—Hathaway's, Brockton, Mass.
Marreeno, Nevarro and Marreeno—Shea's, Toronto, Can.
Marshall, Dolly—Jeffers, Saginaw, Mich.
Marshall and King—Folies Bergere, Mexico City, Mex.—Indefinite.
Martin, Norman—Vendome, Houston, Tex.
Martins, Flying—Keith's, Prov., R. I.
May, Ethel—Criterion, Chgo., 18-23.
Maxim's Models—Orph., Portland, Ore.
McCane, Mabel—Orph., Denver, Colo.
McCloskey, John—Columbia, Cinti., O.
McConnell and Simpson—Orph., Spokane, Wash., Orph., Seattle, 18-23.
McDonald, Crawford and Montrose—Grand, Syracuse, N. Y.
McDonald and Huntington—American, Boston.
McDonald Trio—Unique, Superior, Wis.
McDowell, John and Alice—Orph., Cleveland, O.
McGinnis Bros.—Folly, Shawnee, Okla.
MacIntyre, Josephine—American, Toledo, O.
McKenzie and Shannon—American, Chgo.
McNamee—Hammerstein's, N. Y. C.
McNaughtons, The—Hammerstein's, N. Y. C.
Meeh Trio—Maj., Dallas, Tex.
Melody Lane Girls—Shea's, Toronto, Can.
Melville and Higgins—Grand, Pittsburgh.
Melnotte Twins and Clay Smith—Shubert, Utica, N. Y., Shea's, Buffalo, 18-23.
Merritt, Frank R.—Alhambra, York, Pa.
Merrill, Lois and Frank Otto—Keith's, Prov., R. I., Chase's, Washington, D. C., 18-23.
Meyer Bros.—Pantage's, Sacramento, Cal.
Middleton, Gladys—Novelty, Topeka, Kan.
Millard Bros.—Victoria, Balto, Md.
Miller and Russell—Blaney's, Balto, Md.
Milliman Trio—Grand, Pittsburgh.
Milligan, Swat—Keith's, Prov., R. I.
Mills and Flynn—Fulton, Bklyn.
Minor and Vincent—Lyric, Springfield, Mo.
Mitchell, Abbie—Fulton, Bklyn.
Moffett and Clare—Grand, Indianapolis, Ind.
Moffett, Margaret—Maj., Des Moines, Ia.
Montambo and Bartell—Maj., Ann Arbor, Mich.
Montgomery, Ray, and Healey Sisters—Orph., Spokane, Wash.
Montgomery, Mabel—Columbia, St. Louis.
Montgomery, Frank—Orph., Lima, O.
Montrose, Belle—Orph., Omaha, Neb.
Moore, Davey—Orph., Denver, Colo.
Moore, George Austin—Colonial, N. Y. C.
Moore, Tom, and Stacia—Grand, Sacramento, Cal.
Moran and Wiser—Liebichs', Breslau, Ger., 1-31, Circus Variete, Holland, Nov. 1-14.
Morgan and McGarry—Star, Chgo.
Morgan, King and Thompson—Maj., Ann Arbor, Mich.
Morrell, Frank—Cook's, Rochester, N. Y.
Morris, Billy, and Sherwood Sisters—Lyric, Ft. Wayne, Ind.
Morrow and Shellberg—Plaza, N. Y. C.
Morton, Ed—Orph., Bklyn.
Mowatts, The—Orph., New Orleans, La.
Mozart, Fred and Eva—Jeffers, Saginaw, Mich., Bijou, Flint, 18-23.
Motoring—Colonial, N. Y. C.
Mueller and Mueller—Lyric, Danville, Ill.
Murphy, W. H., and Blanche Nichols—Keith's, Columbus, O.
Murphy and Willard—Broadway, Camden, N. J., Garrick, Wilmington, Del., 18-23.
Murphy and Whitman—Queen, San Diego, Cal.
Murray and Mack—Orph., Oakland, Cal., Orph., Los Angeles, 18-23.
Myrms, Divine—American, Boston.
Nawn, Tom—Orph., Kansas City, Mo., Haymarket, Chgo., 18-23.
Neapolitans, The—Orph., Atlanta, Ga., Keith's, Columbus, O., 18-23.
Nelson, Chris.—O. H., Windsor, Mo.
Nelson and Otto—Keith's, Phila.
Newell and Niblo—Chase's, Washington, D. C.
Newsomes, Three—Grand, Syracuse, N. Y.
Nichols, Nellie—Shea's, Buffalo, N. Y.
Night in a Monkey Music Hall—Chase's, Washington, D. C.
Nilsson's Aerial Ballet—Wm. Penn, Phila.
Norman, Mary—Orph., 'Frisco, Orph., Oakland, 18-30.
Normans, Five—Columbia, St. Louis.
Norton, E. S.—Maj., Little Rock, Ark.
Norton and Nicholson—American, Boston.
Ober, Camille—Maryland, Balto., Md.
O'Brien and Havel—Maryland, Balto., Md.
O'Neil, Doc—Family, Rock Island, Ill.
Otis, Elita Proctor—Shea's, Buffalo, N. Y.
Palmer, Minnie—Keeney's, Bklyn.
Pantzer, Lena—Orph., Denver, Colo.
Pauline—American, Chgo.
Pearce Sisters—Grand, Fargo, N. D.
Pederson Bros.—Cook's, Rochester, N. Y.
Pelot, Fred and Annie—Keith's, Prov., R. I.
Pelots, The—Keith's, Prov., R. I.
Peltier, Joe—Star, Chgo.
Perezoffs, The—Maj., Toronto, Can.
Permane Bros.—Orph., New Orleans, La.
Perry and White—Maj., Des Moines, Ia.
Peter—Keith's, Phila.
Petching Bros.—Bijou, Flint, Mich.
Pickens, Arthur J.—Proctor's, Newark, N. J.
Primrose, Anita—Maj., Montgomery, Ala.
Prince, Arthur—American, N. Y. C.
Pringle and Whiting—Maj., Chgo.
Pointers, The—Columbia, Cinti., O.
Pope, J. C.—Poli's, Wilkes-Barre, Pa.
Quick, Mr.—Trent, Trenton, N. J.
Quigley bros.—Keith's, Boston.
Quilians, Juggling—Victoria, Balto., Md.
Quinn and Mitchell—Shea's, Toronto, Can.
Rae and Broseche—Maj., Waterloo, Ia.
Rafayette's Dogs—Plaza, N. Y. C.
Rainbow Sisters—Maj., Ft. Worth, Tex.
Rajah, Princess—Hammerstein's, N. Y. C.
Ramsey Sisters—Novelty, Topeka, Kan.
Rappo Sisters—Plaza, N. Y. C.
Ravenscroft, Charlotte—Main St., Peoria, Ill.
Ray and Ray—Princess, Wichita, Kan.
Raymond and Harper—Eagle, High Point, N. C.
Rayno's Dogs—Alhambra, N. Y. C.
Redford and Winchester—Proctor's, Albany, N. Y., Shubert's, Utica, 18-23.
Reed Bros.—Orph., Kansas City, Mo., Orph., Des Moines, Ia., 18-23.
Reed and Earl—Lyric, Muskogee, Okla.
Reid and Foster—Howard, Boston.
Reynolds and Donegan—Orph., Memphis, Tenn.
Rianos, Four—Cook's, Rochester, N. Y.
Rice, John C., and Sally Cohen—Fulton, Bklyn.
Richardsons, Three—Maj., Lexington, Ky.
Ritchie, Gertie—Orph., Postoria, O.
Ritter, Max, and Grace Foster—Islington, Eng., 11-16, Crouch End 18-23, Holburn 25-30, Canterbury Nov. 1-6.
Rivoli—Plaza, N. Y. C.
Rosttino and Stevens—Jacques, Waterbury, Conn.
Roberts and Downey—Pantage's, 'Frisco, Cal.
Roberts and Fulton—Family, Carbondale, Pa.
Roberts, June—Maj., Ft. Worth, Tex.
Rocamora, Susanne—Shea's, Buffalo, N. Y.
Rogers, Will—Shea's, Buffalo, N. Y.
Roland and Francis—Bijou, Decatur, Ill.
Roma, Ross—Orph., Kansas City, Mo.
Romaine Trio—Wm. Penn, Phila.
Ross, Eddie G.—Orph., Ogden, U.
Rossi, Countess—Hammerstein's, N. Y. C.
Rossaire and Dorretto—Bennett's, Montreal, Can.
Rostow—Plaza, N. Y. C.
Rowley, Sam—Maj., Ft. Worth, Tex.
Royce, Ray L.—Grand, Pittsburgh.
Rubens, T.—Orph., Ogden, U.
Rudenji, Jan—K. and P. 5th Ave., N. Y. C.
Rush, Ling Toy—Orph., Portsmouth, Va.
Russell, Frederic, and Lillian Held—Grand, Pittsburgh.
Russell and Church—Variety, Canton, Ill., 11-13, Gaiety, Galesburg 14-16.
Rutledge, Pliny F.—Maj, Detroit, Mich.
RYAN, THOMAS J., AND MARY RICHFIELD—Orph., Bklyn., Alhambra, N. Y. C., 18-23.
Ryan and White—Greenpoint, Bklyn.
Saad Dahduh Troupe—Grand, Joliet, Ill.
Sanderson's Marionettes—Elm St., Penn Yan, N. Y.
Schilling, Wm.—Arcade, Toledo, O.
Scott and Whaley—American, Boston.
Scott and Wilson—Grand, Syracuse, N. Y.
Sedgwicks, Five—Gaiety, Indianapolis, Ind.
Seebacks, The—Keith's, Phila.
Semon, Chas. F.—Orph., New Orleans, La.
Sensell Bros.—Family, Pittsburgh, Pa.
Seymour and Dupree—Bijou, New Brunswick, N. J.
Shaw, Allan—Maj., Toronto, Can.
Shermans, Two—Lyric, Petersburg, Va.
Sicilian Singers—Chase's, Washington, D. C.
Siebrecht, Arthur—Princess, Lexington, Ky.
Silbon's Animals—Trent, Trenton, N. J.
Simons, Louis, and Grace Gardner—Shea's, Toronto, Can., Temple, Detroit, Mich., 18-23.
Sincay's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—Indefinite.
Sisana, The—Chase's, Washington, D. C.
Silvers and Nelson—Greenpoint, Bklyn.
Sloan, Blanche—Wigwam, 'Frisco.
Slosson, Pauline—Orph., Pensacola, Fla.
Smith and Campbell—Orph., Bklyn.
Snow, Ray W.—Airdome, Chattanooga, Tenn.
Somers and Spielman—Victoria, Balto, Md.
Spaulding and Riego—Orph., Oakland, Cal.
Spissell Bros.—Shea's, Buffalo, N. Y.
Springford Bros.—Orph., Portsmouth, O.
Springer, Jack—Howard, Boston.
Stargooles, The—Wigwam, 'Frisco.
Staley and Birbeck—American, Chgo.
Starrs, Three—Airdome, Little Rock, Ark.
Steele Sisters—Grand, Sacramento, Cal.
Steger, Julius—Columbia, St. Louis., Orph., Memphis, Tenn., 18-23.
Stern, Sam—Grand, Cleveland, O.
Still City Quartette—Pantages', Tacoma, Wash.
Stipps, Musical—Orph., Rockford, Ill.
St. John, Frankie—Howard, Boston.
St. Onge, Fred—Palace, London, Eng., Aug. 3-Oct. 9.
Stone and Mackay—Grand, Cleveland, O.
Stuart, Erminie—9th and Arch., Phila.
Stuart and Keeley—Auditorium, Lynn, Mass.
Sully and Phelps—O. H., Burlington, Vt.
Sunny South—Orph., Kansas City, Mo., Orph., Sioux City, Ia., 18-23.
Sutcliffe Troupe—Grand, Gravesend, Eng., Empire, Leeds, 18-23, Empire, Oldham, 25-30, Empire, Cardiff, Wales, Nov. 1-6.
SABEL, JOSEPHINE—Pavarosi Orpheum, Budapest, Hungary, 1-31.
Tangley, Pearl—O. H., Lansing, Mich.
Temple Quartette—Maryland, Balto., Md., Chase's, Washington, D. C., 18-23.
Tempest and Sunshine—Orph., Spokane, Wash.
The Quartette—Grand, Pittsburgh.
Thomas and Hamilton—Maj., Houston, Tex.
Throop, Clara—Maj., Oklahoma City, Okla.
Tomkins, William—Avalon, Avalon, Cal.—indefinite.
Trovato—Greenpoint, Bklyn.
Truedell and Fuller—Lyric, Dallas, Tex.
Truesdell, Howard—Orpheum, Easton, Pa., 11-13, Orph., Allentown, 14-16, Shea's, Toronto, Can., 18-23.
Tripp, A. E.—Orph., Minneapolis, Minn.
Tuscany Troubadours—Orph., 'Frisco.
Tyler and Burton—Orph., Bklyn.
Tyrrel, Al. H.—Criterion, Chgo.
Underwood, Franklin, and Frances Slosson—Maj., Milwaukee, Wis.
Usher, Claude and Fannie—Haymarket, Chgo., Grand, Indianapolis, Ind., 18-23.
Vagrants, Three—Wigwam, 'Frisco.
Valetta and Lanson—O. H., Youngstown, O.
Van Achen, Naomi—Grand, St. Louis.
Van, Billy—Maj., Milwaukee, Wis.
Van, Chas. and Fannie—Bennett's, Montreal, Can.
Van Hoven—Airdome, Jacksonville, Fla., Orph., Tampa, 18-23.
Vampire Dance—Hippodrome, Cleveland, O.
Veronica and Hurls Falls—Colonial, N. Y. C.
Vindobonas, The—Plaza, N. Y. C.
Vital Question, The—Bennett's, Montreal, Can.
Vivian, Annie—Orph., Savannah, Ga.
Vivians, Two—Proctor's, Albany, N. Y.
Voelker, Mr. and Mrs. Frederic—Columbia, St. Louis.
Von Biene—Keith's, Prov., R. I.
Vynos, The—Orph., Brockton, Mass.
Wade, John P.—Columbia, Cinti., O.
Wagner and Gray—Hippodrome, Charleston, W. Va.
Walsh, Anna—Palace, Lowell, Mass.
Walsh and Lynch—Poli's, Worcester, Mass., Poli's Bridgeport, Conn., 18-23.
Walthour Troupe—Orph., Denver, Colo.
Ward and Curran—Keith's, Boston.
Warren, Lyons and Myers—Orph., Mobile, Ala.
Warren and Blanchard—Keith's, Prov., R. I.
Waters, Tom—Orph., Oakland, Cal., 9-16, Orph., Los Angeles, 17-30.
Waterbury Bros. and Tenny—Hippodrome, Cleveland, O.
Weber, Chas. D.—Maj., Lincoln, Neb.
Webster and Cullison—Maryland, Balto, Md.
Wells, Lew—Orph., Seattle, Wash.
Wentworth, Vesta and Teddy—Proctor's, Albany, N. Y., Poli's, Hartford, Conn., 18-23.
Wheelers, The—Grand, Pittsburgh.
Whelan, Albert—Grand, Syracuse, N. Y.
Whipple, Waldo—Grand, Joliet, Ill., Castle, Bloomington, 18-23.
White, Clayton, and Marie Stuart—Keith's, Phila.
White, Porter J.—Keith's, Prov., R. I., 18-23.
Whitelaw, Arthur—Orph., Sioux City, Ia.
Whitney, Tilly—Maj., Ann Arbor, Mich.
Whitman Bros.—
Williams' Cowboy—Poli's, Bridgeport, Conn.
Williams, Frank and Della—Savoy, Syracuse, N. Y.
Williams and Gordon—Robinson, Cinti., O.
Williams, Lottie—Greenpoint, Bklyn.
Williams and Shuford—Family, Davenport, Ia.
Williard and Bond—Shubert, Utica, N. Y., Keith's, Prov., R. I., 18-23.
Willison and Stenaker—National, 'Frisco, 18-23.
Willis, Nat M.—Greenpoint, Bklyn., Keith's, Prov., R. I., 18-23.
Wilson, Bros.—Poli's, Scranton, Pa.
Wilson, Jack—K. and P. 5th Ave., N. Y. C.
Winter, Winona—Orph., New Orleans, La.
Woods and Woods—Orph., Minneapolis, Minn.
Wordette, Estelle—American, Memphis, Tenn.
WORLD, JOHN W., AND MINDELL KINGSTON—Orph., Ogden, U., Orph., Denver, Colo., 18-23.
Wormwood's Monkeys—Hippodrome, Cleveland, O.
Wyckoff, Fred—Orph., Altoona, Pa.
Wynn, Bessie—Bennett's, Montreal, Can.
Yankee Comedy Four—Blaney's, Balto., Md.
York's, Max, Dogs—Shea's, Buffalo, N. Y.
Yoscarys, Three—Fulton, Bklyn.
Young, De Witt, and Sister—American, Memphis.
Young, Ollie and April—Main St., Peoria, Ill.
Younger Bros.—Grand, Cleveland, O.
Youngs and Brooks—Maj., Dallas, Tex., Maj., Houston, 18-23.
Zam Trio—Maj., Jacksonville, Fla.
Zanore and Berg—Buenos Ayres, Oct. 1-Dec. 1.
Zazell and Vernon—Central, Madgeburg, Germany, 1-15, Mellini, Hanover, 18-31, Apollo, Dusseldorf, Nov. 1-15.
Zeno, Jordan and Zeno—Keith's, Boston.
Zingari Singers—American, Toledo, O.
Zinnelle and Bontelle—Bennett's, Hamilton, Can.

VAUDEVILLE JOTTINGS.

Albani, the "male Tetrazzini," is soon to appear in New York in vaudeville, under the management of Rita Collier. He will be heard in Coloratura arias from Tetrazzini repertoire.

Rita Collier has resumed her work as a vaudeville producing agent, with offices in the Gaiety Theatre Building.

Stella Mayhew will open with Lew Fields this month. She is booked for the Coliseum, London, England, in April next with four weeks at that house and more time on the Moss-Stoll tour to follow.

J. Austin Fynes, for many years the representative of B. F. Keith, has leased the Alhambra Theatre, Stamford, Conn. The house was formerly an armory, but it has since been remodeled and renamed. Mr. Fynes will book regular road attractions of the Shubert management.

Joseph Lacasie, well known among the circus people as one of the Albino family of that name, died at Kansas City, Mo., at the General Hospital, Sept. 24 of dropsy. Lacasie, with his father, mother and sister, composed the famous Lacasie family of Albinos brought from Holland by the late P. T. Barnum in 1855. Surviving the others of the family, he later went upon the vaudeville stage as a violinist, at which he was quite expert.

Louis M. Granat, "the whistling virtuoso," is back in vaudeville again on United time.

Dasie, the charming American dancer, is wanted by a prominent Broadway manager, who, after seeing her fine performance in L'Amour de l'Artist recently, decided that Dasie possessed an unusual amount of dramatic ability and that she would be admirably suited to play the principal part in a book play, the stage rights of which he controls. The story in book form is called The House With No Address, by E. Nesbit, and it has already aroused considerable interest on account of its novel theme and strange treatment. The manager in question wishes to withheld his identity at present.

Jim Nesbitt of the Two Nesbitts died in Denver, Sept. 8. Mr. Nesbitt came to Denver for his health, being troubled with consumption. During his last illness he was aided by Herbert Albini, Dr. Curtis, Daniel McCoy of the Majestic Theatre, Mozart Cafe, Wm. Wagner of Wagner's Cafe, Wm. Cullen of the Alaskan company, Bessie Allen of the Albini company, Frank Rae of Rae and Broseche, Patsy Davis, Sims of Sims' Cafe, next to the Orpheum; Billy Weston, manager of Pantage's Theatre; Bert Pittman, booking agent for Considine and Sullivan, McHarns Remming Co., and several others.

Robert Hilliard has begun suit against Fisher and Collom, managers of a motion picture theatre in Philadelphia, to prevent them from using his sketch, Number 973. Mr. Hilliard was in Philadelphia recently and he happened to pass the Mammoth Theatre and noticing a sign advertising a stock production of his sketch he went in and demanded to know by what right they presented it. He is reported to have been laughed at, whereupon he secured a local attorney who at once began action against the local managers.

Charles W. Swan, of Swan and O'Day, was given a reception by the Scouts' Club, of Ottawa, Can., being made an honorary member of the club.

Ida Rene did not appear at the Plaza Music Hall last week as had been announced.

Arthur Prince is playing his third consecutive week at the American Music Hall this week.

Aaron Kessler has booked Princess Rajah for a return engagement at the Victoria this week.

Emma Carus has returned to town after a long absence. She will probably play a few weeks on the Morris time prior to returning to the musical comedy stage.

William Gould opened a thirty weeks' engagement over the Orpheum Circuit on Oct. 11.

Abbie Mitchell was prevented from appearing at the Lyric, Newark, N. J., last week. Her place was taken by Gertie LeClair and Her Picks."

THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS

MANY IMPORTANT PRODUCTIONS MADE IN THE CITY DURING PAST WEEK.

Thomas J. Ryan-Richfield Company Present Their Latest Cressy Sketch with Every Success—A Musical Comedietta that Is Weak—Sunday Night Try-Outs.

Addison Madeira, Jr., and Company.

Addison Madeira, Jr., has arrived in town! So has his father, who is a new author-actor. The Other Man is the title of this playwright's offering, and in which he and his son made their first vaudeville appearance at the Fifth Avenue last Sunday. Mr. Madeira, Jr., is supported by his father and Lillian Foster Goodwin, the latter a blonde of good appearance. It is well that his father does support him—it must give him a homelike feeling. The junior member of the family plays the part of the son of the senior member of the family, changing their names, however, because they are acting and not playing real life. Papa has cast off his ch-ee-ld some years agone, but the boy, humanlike, clings to the love of his mother—the blonde lady. Papa and son have not met in years, and when sonny does appear upon the scene he wears a full grown stage beard like a regular D'Artagnan. But alas! papa does not know him and he mistakes him for an interloping lover of his wife. Mother and son have a pathetic and fireful scene, neither assuming the attitude toward each other that their relation would naturally inspire. Mamma leaves her boy alone to meditate in sorrow before a glowing fire. Enter papa from stage left with two big pistols in his hand. He softly glides across stage and "gets the drop" on his son, accusing him of being a burglar, thief, a housebreaker and several other uncomplimentary things, then challenging him to a duel. They take places at opposite sides of the room. Papa starts to count—"One, two—" "Stop!" cries the hero. Papa stops. Then follows a long and beautiful speech on the part of the boy, who declares he is not a thief, that he is not the sneaking lover of his father's wife, and that his father is the real guilty one because he had failed to love and shelter his poor boy who had committed a long list of youthful follies, and as a consequence had been cast off, dramatically declaring his identity at the end, mamma appearing in the pick of time to fall into her son's arms. Mr. Madeira's efforts were awarded with one round of applause—this following his melodramatic speech to his father. At other moments he was unhappily regarded as a comedian—at least he got several laughs. So did his father, Addison Madeira, Sr., particularly when he made his cross up stage with the pistols. In one of the Sunday papers the best known vaudeville critic printed an editorial upon sketches in vaudeville. It would be advisable for this latest author to read it.

Mag Haggerty, M. D.

Thomas J. Ryan-Richfield company presented Will M. Cressy's latest "Haggerty" sketch, Mag Haggerty, M. D., at the Colonial last week, the new comedietta proving to be the funniest Mr. Cressy has yet written for this clever pair of entertainers. The scene is again in the home of Mrs. Ma-shay-on, Mike Haggerty's daughter. Mike is now suffering from rheumatism, lumbago, gout, appendicitis, nervitis, dyspepsia, and a score of other ailments enjoyed by the rich alone. He is wheeled into the room in an invalid chair, huge auto lamps being fastened to the sides, with a large auto horn to announce his coming. It is his birthday, and his daughter proceeds to show him the many gifts sent by his friends. Mr. O'Br-ee-an sends him a half dozen tooth brushes, tooth picks, powder and a mouth wash—all for one tooth! Another friend sends him a flask of good old rye—a tonic not permitted under his present condition, but one speedily enjoyed, nevertheless. He then demands to play a game of poker, and Schone is called in as a third player. The game proved to be one of the funniest yet presented upon any stage, and it caused an incessant roar of laughter from start to finish. The daughter then tells her parent that it is time for him to take his treatment. An anatomical chart on a stand is brought forth together with a skeleton. With the aid of a book and the instructions she has received from the osteopathic physician, who appeared at the opening of the act, she proceeds to treat poor suffering Mike. He is laid upon a table, and daughter and servant put him through a series of "sprouts" in the massage and manipulation line that would make a prize fighter's trainer jealous. At the end he arises cured, to discover Schone putting on a pair of boxing gloves. That is enough, and in a few moments of fierce onslaught the faithful servitor is "walloped" unmercifully and thrown out of the window, the curtain descending at this point. The ending here is a bit too abrupt, and a few lines or some added business might be inserted to advantage. It is needless to say that Mr. Ryan was screamingly funny, and that his impersonation was on a par with what he has always given. Miss Richfield, playing under severe difficulties, having recovered from an attack of pneumonia the week before, gave a smooth and capable portrayal of the part of the daughter, a hoarseness in her delivery being her only fault. Her appearance created favorable comment "out front" on Tuesday night, and many were heard to express their appreciation of her return to the stage. Phineas Fanning was seen to advantage in the dual roles of the Doctor and later as Schone.

Kendal Weston and Company.

What Money Can't Buy is the title of the playlet in which Kendal Weston appeared at the Fifth Avenue last week. Edward F. Payne is the author and he is open to much praise and much censure. The sketch has great possibilities as a dramatic and light comedy offering, but in its present state it is too garbled and "rough-shod" to score very heavily. John Blake, an American millionaire, temporarily residing in London, has fallen in love with Lady Gladys Somers, daughter of an earl. His money has purchased his way into British aristocratic society, where he has followed Lady Somers assiduously. His proposal of marriage has been rejected by letter. The Lady then calls upon him in quest of two hundred pounds. Blake is about to sign his check for the amount when he hesitates and forces from her a confession that she is endeavoring to assist a youthful lover to escape from the country, he having misappropriated ten thousand pounds of the funds of a bank in which he was serving as a clerk, and of which Blake holds the controlling interest. The latter calls the president of the institution on the 'phone and orders that nothing be done in the matter until the next day, when he (Blake) will settle the affair. The Lady goes away to meet her lover, but suddenly returns and confesses her love for the millionaire instead. Here is the weak point of the sketch. No man—real man—could love a woman under such circumstances, even though she does tell him in the first part of the act that her love was something his money could not buy. The change is too abrupt. A character of an office clerk was introduced to help tell the story, but it was so atrociously played by J. Warren Chase that it might better have been left out. His H'English h'accent was so 'orribly h'orful that it reminded one of a German comedian telling a "coon" story. Sadie Galloupe played the part of Lady Somers unsympathetically, her work being at times quite amateurish and stilted, at other moments melodramatic in the extreme. Mr. Weston, working against fearful odds, gave an adequate impersonation of the part of John Blake, showing ability to do much better acting under more advantageous circumstances.

Robertus.

One of the most decidedly novel and entertaining acts presented upon the local vaudeville stage during past seasons was that presented by a man calling himself Albertus, assisted by an intelligent and well trained English bulldog, as well as a series of motion pictures shown between scenes. The scene opens with full stage interior, the man receiving a 'phone message inviting him to join a gambling game of cards. He accepts, promising himself that it will be his last, as he is about to take a chance with the last of a sum of money belonging to his mother. The dog helps him dress, fetching his shoes, coat, vest, hat, etc. The dog then accompanies him and they exit, the gambler leaving his revolver at home. On a screen motion views are shown of him and his dog proceeding to and entering the gambling house, the game being then shown in progress. During this the actor talks in back of the sheet. An argument ensues, developing into a fight, and the master calls upon his dog to help him. The canine has in the meantime taken the money belonging to his master and run home with it, placing it in a safe, and running back to the gaming house. A policeman is about to arrest the owner of the dog when his pet bites the officer. Both master and dog then return home. The scene now shifts back to the stage again, showing the home of the master once more. Dog and master enter, the latter in state of remorse over the loss of his mother's money. He starts to take drink, but dog knocks it out of his hand; picks up gun to commit suicide, and dog removes weapon. Dog goes to safe and returns the money. 'Phone rings and police demand $500 or the life of the dog. The man enters an inner room and disrobes for the night, while the dog takes his master's clothing and places same on a couch, then mounting a chair and assuming an attitude of prayer. Police officer calls; dog jumps at him and rips off his trousers. Curtain. The act scored heavily, as might be expected. It is exceptionally well carried out and would please any audience.

Models of the Jardin de Paris.

To what is vaudeville coming? Producers seem to be developing a mania for "putting on" things as fast as the booking managers will accept them regardless of thoughtful preparation or care, let alone any consideration of authorship. Models of the Jardin de Paris is the worst hodge podge New York has had in the vaudeville field for a considerable time. It is farce-comedy, interspersed with music and only one scene is funny, due, however, to the work of Carroll Henry. Henri La Marche is discovered in his studio. Pop White, under the guidance of Clarence Skinner, comes to purchase several pieces of sculpture from the artist. These are shown him in a frame up stage in the flat, the figures being those of four girls and Mlle. Tojette, a dancer. White pays over a huge sum for the models, who at the end are shown to be the figures of men, placed in the frame instead of the girls. All of the comedy wound around the business of buying these models, and the scene, as stated above, was really amusing. The other "jokes" and lines in the sketch were too far fetched and ancient to stir a smile. Mlle. Tojette, a pretty girl of the Cleo de Merode type, did a toe dance that pleased fairly well. Ada May, a maid in the sketch, sang "Carrie," the number scoring as it always does. "Take Me Up With You, Dearie," was used as the finale, the song being sung again and again, both with the latter and straight, forcing the running time of the act away beyond its legitimate scope. The cast included, besides those already mentioned: George R. Raymond as Pop White, who proved himself a good comedian; Leona Courtnay, Winnifred Gilrain, Catherine Rich, and Bessie Irmen. But why not for the time, money, brains and work, give vaudeville something really worth while?

Arline Wiseman and Company.

At Keith and Proctor's 125th Street Theatre last week Arline Wiseman and company presented a new burglar sketch of some dramatic and comedy value. The act opens in one, showing a street scene. A policeman appears singing "Bolella," then soliloquizing upon his love for a kitchen maid named Della, producing an engagement ring he is about to give her. He exits and a dark change is made to a kitchen interior. Miss Wiseman, as a woman burglar, breaks in through a window up centre. Scaling a burglar's light. She talks to herself about some jewels she hopes to find concealed in the room, when the policeman appears outside and, mistaking her for his sweetheart, enters the room. She tells him she is Delia's sister, having taken the latter's place during her illness. He then makes love to the burglar-ess and gives her the diamond ring intended originally for Delia. The "thiefess" then persuades him to help her find the jewels, but after the officer's leaving to report to his sergeant she relents and promises herself to be honest in the future. The "copper" appears at the window during this speech and quickly re-enters to claim the girl as his bride-elect, the curtain descending as they embrace. Larry Mack gave an adequate impersonation of the policeman and Miss Wiseman pleased as the girl.

Harold and Wood.

At the Victoria last week a team of singers, Harold and Wood, made their metropolitan bow in a skit, When Tenor Meets Bass. They worked in one using a house drop and a garden bench at center. Wood, the bass, enters from left reading an advertisement in a daily paper offering a large reward for the capture of a tenor singer who has committed a murder. Suddenly he hears a tenor off stage, and Harold enters as an Italian vendor of plaster cast statuettes, singing a selection from Il Pagliacci. The bass recognizes him, but promises to keep silent if the tenor will sing with him, both then singing a selection in Italian from Pagliacci, in a spot they then render "My Old Lady," closing with "My Cousin Caruso." The voice of the tenor is deserving of special comment, it being one of the finest of its range heard upon the vaudeville stage in some time. The bass is pleasing, although not out of the ordinary. The act pleased and will serve as an entertaining number for some time to come.

Max Burkhardt.

At the Fifth Avenue on Sunday night, Oct. 10, Max Burkhardt offered his new singing act to the delight of the audience that packed the theatre. He worked in one, first appearing with a long ulster-like overcoat of light gray color, a Fedora hat and gray gloves, carrying a stick. He opened with a new song, the title of which sounded like "He's the Doctor, Bill," the number passing with a fair round of applause. Removing his coat, the singer then sang an amusing Italian character number entitled "Not Me, Not Me." This was followed by "Sadie Salome," Mr. Burkhardt getting more out of it than almost any other singer who has yet been heard to render it. Between verses he introduced some Yiddish conversational lines which were hugely enjoyed. "Be Jolly, Mollie," followed this, the march-like song winning favor from the start. The last song was "This Is no Place for Me," a new comic song that closed the act effectively. He was on about fifteen minutes, just long enough and not too long. His stay in vaudeville should be a long one.

Max York and His Dogs.

One of the most pleasing animal acts seen hereabouts for a considerable time was that of Max York and his dogs, presented at the Fifth Avenue Theatre last week. The opening of the act is particularly pleasing, Mr. York and a woman assistant being discovered seated on a bench, he reading a daily newspaper, the four dogs (fox terriers) being grouped about them. The oddity of the act and that which gives it its chief charm is the fact of the man doing each feat he demands of the dogs, they following [illegible] Not a word was in evidence on Tuesday afternoon, nor did any of the canines seem to fear their master. The funniest and quite the most clever of all the stunts was a "leap frog" game. The woman first leaped over the man's back, the dogs looking on. Then three of the dogs sat in a row and the fourth leaped over them in turn, quite as a human would. The closing feature in one weakens the act. Here the woman exhibits a huge bull dog, dressing him in character costumes. The thing has been done before and much better. The act should close with its first part, which scored heavily for the opening position.

Mills and Flynn.

Mills and Flynn make up another team of girl minstrels, who made their metropolitan first appearance at the Plaza Music Hall last week. Lillian Mills makes up as a mulatto, while Elsie Flynn blacks up. The act shows the two girls in male attire consisting of black satin knickerbockers, black shoes and stockings, black coats, black ties and white shirt-fronts. They open with a duet, and a sort of minstrel first part, then Miss Mills renders "Won't You Come Back," offering a series of minstrel jokes and talk. This is followed by a rendition of "This Is No Place For a Minister's Son," by Miss Flynn, who interspersed the song with conversational jokes with the members of the orchestra and the leader. "My Little Kangaroo" is used at the close, both girls singing the song and winding up with a dance movement. The act is in one, and on Friday night it pleased fairly well.

Weslyn and Barron.

Louis Weslyn and Ted Barron made their vaudeville debut as singers of their own songs last Sunday night at the Fifth Avenue Theatre, both meeting with success. Mr. Barron played the accompaniments upon a grand piano, while Mr. Weslyn did most of the singing. "It All Depends Upon the Way They're Played" was the first and the weakest number. Then came "I'm Just A'Weary for You," a ballad that pleased quite well, and one which called for the use of the spot on the second chorus. But why? Mr. Barron then played a ragtime selection which was very well received. A new Italian song, the title of which did not "get over," followed, a patter chorus winning a big hand. "Every Day," a new march song, was used at the close. Although the vaudeville stage has had several of these author-singer-pianist acts of late, and although Mr. Weslyn and Mr. Barron are a bit late in arriving, they should have as long a stay as any of their predecessors.

Tyler and Burton.

Opening the bill at the Colonial last week, Tyler and Burton, a pair of roller skaters, were a most entertaining feature of the entertainment. The team is composed of a man, who dressed in frock coat, gray trousers and silk hat; and a woman who appeared in an attractive blue dress of knee length, with hat to match. They used a skating "mat" of boarding, which covered the full stage. Their many movements, "stunts" and feats were most cleverly done, both being extremely graceful, and showing themselves to be skaters of exceptional skill and good form. The man did a feat of twirling upon his skates at remarkable speed, later holding the woman aloft as he skated about the stage. The act made a decided hit, in spite of its position and applause was frequent throughout the action.

Emma Krause and Her Picks.

Another "kid" act has come to town. To be sure a grown-up is featured, but the act depends for its real success upon the efforts of two not exceptionally clever nor attractive colored children, a boy and a girl. Emma Krause is their sponsor, she appearing in black-face, wearing an atrociously fitting and ill-appearing dress. Her one saving grace is her voice, which is of such low range that it might almost be called a baritone. Miss Krause opened the act with a rendition of "If I Had a Thousand Lives to Live," the "picks" then appearing in Dutch costume, the boy wearing a red wig, for the evident sole purpose of singing "Red Head," which he did poorly. "Blue Feather" followed. "A Monkey Honeymoon" being offered at the close. The usual line of "pickaninny" dancing was included for an applause feature, succeeding in a fair way on Wednesday night.

School Days.

F. B. Haveland and company's new musical sketch, Schooldays, was presented for the first time on any stage at the State Street Theatre, Trenton, N. J., last week. This last looks like a frost. It is a copy of several schoolroom sketches. But this one seems to be particularly dull, with the exception of one song, "I'm Glad I Met You." The company is made up of children principally and they are not bright ones and the music is not catchy.

ALBERT C. D. WILSON.

Breakway Barlows.

With a showy ladder-trapeze apparatus, the Breakway Barlows made a big hit for the opening position at the American Music Hall last week, where their act was seen for the first times on the metropolitan stage. The team is composed of a man and a woman who do many startling feats of aerial acrobatics, at the close their ladder breaking in two, the rungs falling to the stage, each performer clinging to a side, both revolving around at considerable speed.

Butcher and Gross.

Another girl act was seen for the first time in town last week at the Keith and Proctor's 125th Street house, when Butcher and Gross made their metropolitan debut as a team. They work in one, appearing in loose fitting, knee length cloaks of pink, with white fur trimming. [illegible]

JOE HART WINS IMPORTANT SUIT.

Joseph Hart, through his attorney, Max D. Josephson, last Friday, Oct. 8, won his suit, which was brought recently to protect Carrie De Mar in her exclusive rights in America to the song, "Nobody's Satisfied." Judge Blanchard in the Supreme Court granted an injunction restraining William Gould, who has been using this song, from further singing or presenting it in any way in this country. Mr. Hart purchased this song in England for Miss De Mar's exclusive use in America. Mr. Gould added the song to his repertoire. Mr. Hart approached him with data, showing Miss De Mar's sole rights to the song, but the former declined to discontinue its use. It was then that Max D. Josephson brought suit at Mr. Hart's direction, with the result as stated above. It is believed and hoped that this action will be further reaching than appears on the surface. Mr. Hart feels that it will establish a precedent where artists who create or secure material of value will be protected from its misappropriation or misuse by others. It is stated that this is the first time in many years that an artist has succeeded in winning such a suit in an American court, thereby being assured of personal rights in connection with the use of a song or other material. Miss De Mar is at Keith's, Philadelphia, this week.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

CARRIE DE MAR WINS

She Has Exclusive American Rights to the Song

"Nobody's Satisfied"

So Says the Supreme Court of New York

THE SONG——————NOBODY'S
THE STAR——CARRIE DE MAR, IS
THE MANAGER——JOSEPH HART, IS
And THE MAN WHO TRIED TO SING THE SONG IS NOT **SATISFIED**

NOTE—Actors, managers and all others everywhere else in America, are hereby warned that any use of this song not authorized by me will be proceeded against to the fullest extent of the law.

MAX D. JOSEPHSON, Attorney. **JOS. HART, Manager**

HARRY LEYBOURNE

WORKS IN ONE

IN VAUDEVILLE United Time

"PAULINE"

The Eminent French Hypnotist Tremendous Hit

Act held over for third week, Chicago, American Music Hall.

THOS. J. RYAN----RICHFIELD CO.

Presenting the latest and greatest success of the Haggerty sketches,

MAG HAGGERTY, M. D. By WILL M. CRESSY

This week, Orpheum. Next week, Alhambra. Member V. C. C.

W. H. Murphy and Blanche Nichols

Presenting their Third Sensational Success,

THE SCHOOL OF ACTING

A Bigger Hit Than Last Season!

(Member V. C. C.)

Will M. Cressy and Blanche Dayne

ORPHEUMING

In the West Next Two Years

TEXAS GUINAN

PRIMA DONNA—THE GAY MUSICIAN

Management JOHN P. SLOCUM

Suite 1039-1040 Knickerbocker Theatre Building, New York.

JANET PRIEST

"About as big as a minute." Featured with Gus Edwards' HOLLAND HEINIES in "The Goose Girl of Marken." Care Edwards, 1531 Broadway

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A Copy of None, Copied by Many

BERT LESLIE

"KING of SLANG"

P. S.—Willing to flirt with any good comedy part.

Annoying in Vaudeville at Present

ALFRED LATELL

America's Representative Animal Impersonator—*Vide Press, London and New York*

WITH EDDIE FOY

MANAGEMENT SAM S. and LEE SHUBERT

ELIZABETH M. MURRAY

IN VAUDEVILLE

BOOKED SOLID

JAMES HARRIGAN

The Juggler Monologist

THE USUAL HIT

DAVID LIVINGSTON & CO.

Presenting the Comedy-Drama Playlet

"THE CATTLE THIEF"

Staged by Lee Kohlmar Mail, care MIRROR.

JULIAN ELTINGE

Playing Morris Circuit.

BAILEY AND AUSTIN

Starring this Season,

TOP O' THE WORLD

KATHRYN MILEY

U. S. A. COMEDIENNE

In Vaudeville Address United Booking Offices.

DAZIE

PRESENTING PANTOMIME IN VAUDEVILLE

Franklin Chase said in "The Syracuse Journal": "If anyone has asked the Question whether there has been a move upward in vaudeville, the one who answers that can reply by pointing out 'L'Amour de L'Artist!'"

THE VERY MUCH DIFFERENT GIRLS

KATHERINE **NELSON AND OTTO** ELIZABETH

CLEVER COMEDIENNE and PLEASING PIANIST

PLAYING UNITED TIME. ED. S. KELLER, Agent.

VALERIE BERGERE

And Her Company

Repertoire of Playettes Play "United" Time

Want a Yankee Doodle Girl" was the first song, followed by a light clog. In a spot they then rendered "Trading Smiles," discarding the cloaks and appearing in lavendar, decollete, knee length, princess dresses. Changeable spot lights were used here, finishing with another dance. The act closed with a good shadow dance, and on Monday evening the girls were thoroughly enjoyable, and the house appreciated their work.

AMERICAN MUSIC HALL.

Arthur Prince was the headliner at this house, it being his second week, and his ventriloquial act was the same tremendous hit it always is. He had a lot of new material and "Jim" caused no end of laughter by his apt and timely remarks. As an encore Mr. Prince did a whistling act in one, his ability in this direction proving quite as entertaining as is his ventriloquial art. Breakway Barlows opened (New Acts). Blake's mule next. Pictures of President Taft by Essanay came fourth (Picture Reviews). Then Mr. and Mrs. Arthur Forbes and company presented the sketch, A Wild Rose, which pleased the house on Wednesday night. The supporting actor's performance could be improved upon considerably, while that of the two "stars" was as pleasing as heretofore. "Billie" Dillon was received with a rousing welcome and his popularity was nailed to the mast of success just a notch higher up after he had finished than before he opened. He had two new songs, one of which will undoubtedly become exceedingly popular. This was called "Keep Your Foot on the Soft, Soft Peddle," it being particularly well adapted to his style of delivery. The other was "I'm Looking for a Girlie Just to Ride Around the Town," a sort of companion song to "I'd Rather Have a Girlie Than an Automobile," though not quite as tuneful. His other numbers consisted of parodies on "She Had Rings on Her Fingers," "My Irish Rosie," and others, as well as "Everybody's Good to Me." Mr. Dillon's unique costumes came in for their share of laugh producing and additions to the oddities were noticeable. May his health continue on the right side hereafter is the wish of THE MIRROR and his scores of other admirers who are every ready to greet him. Hilarion and Rosalie Caballos and their Phantastic Phantoms followed, again making a big hit with their fast acrobatics, dancing and dark art work. Daphne Pollard followed Arthur Prince, a position not to be envied, but it seemed to make little difference to this dainty, vivacious and clever artist, who again scored an emphatic hit. She had four songs, each with its accompanying and always appropriate costume. These were "I Want to Go to the Ball Game," "The Lambeth Walk," "Candy, You're a Dandy," (?), and "Good-bye, Mollie Brown," this last being a song of many verses, each one calling for different dialogue and business, all of which was admirably furnished. The Withington Zouaves closed, holding the interest to the finish. Their drilling showed some improvement over the week previous, when they played the Plaza, due possibly to the somewhat larger stage they had to work upon, and the wall scaling gave it the expected ending with enthusiastic applause.

ALHAMBRA.

The Musical Craigs proved a successful opening act. They have changed their selections somewhat, but "Mr." Craig continues to miss his bells when he endeavors to play them very pianissimo. T. Nelson Downs in his interesting and phenomenal coin palming was a well received feature. There are few men in this line that can so well entertain an audience with but a few coins and cards. He came second on the bill and opened, naturally, weak, but finished strong. Maud Roches with her somewhat different monkey act, A Night in a Monkey Music Hall, was very well liked. It is a capital novelty in animal acts and is without the usual uninteresting features that abound in the majority of such offerings. Melville and Higgins made their initial Harlem bow and firmly established themselves in the appreciation of the Alhambra audiences. Their act has a uniqueness about it which alone is attractive, and their originality of personality and material is above the average. A Bit of Old Chelsea, with Ida O'Day as "Dancers," intensely pleased Harlem audiences and won for Miss O'Day an additional dramatic standing which must have been greatly relished by that clever little woman. The sketch could be measurably bettered by changes in her support, for they are lamentably weak. Miss O'Day's voice is a bit colorless in the beginning, but the sympathy and pathos toward the conclusion mellow her tones somewhat, so that the desired effect is attained. The act closed the first half of the bill. Hyman Meyer, with much the same material as he used when last at this house, opened the intermission and ably scored even with that disadvantage. Swat Mulligan made its initial appearance here last week and proved a big feature. The baseball slang was keenly relished and very little of it proved too subtle for the audience. The cast, a wonderfully clever one, is not given, but they are deserving of splendid credit for the interpretation of Roseman Bulger's intricate "fandom" phrases. They took repeated encores Monday night. Nat Wills aired his new monologue and was repeatedly encored, as is his usual custom at this house. His new material is original and exceptionally funny, except where he oversteps the line of decency. There are a few lines that he should at least modify, especially for a critical audience of the Alhambra standing. Mr. Wills does not have to resort to that class of material to be a hit, so why do it? La Titcomb closed the bill with her most interesting and pleasing equestrian act. Her singing gives the act its extreme novelty and it is well done. Her songs were "Dee, You Are a Grand Little Girl"; "Senora," and "When I Dream in the Gloaming of You."

TO BE TREASURER AT THE BRONX.

John J. Dunn, treasurer of the Greenpoint Theatre, has been appointed to act in the same capacity at the new Bronx Theatre by Percy G. Williams. Mr. Dunn has been identified with the Williams' interests for the past four years and is succeeded at the Greenpoint by C. F. Dowling, who is at present the assistant treasurer of that house.

BUSINESS GOOD IN CANADA.

Clark Brown, manager of five vaudeville houses located at Quebec, Montreal, Ottawa, Hamilton and London, Canada, reports excellent business over his circuit with prospects of continued prosperity. Many acts new to that territory are being presented and the bills have in the main pleased greatly.

Among Agents and Producers

Ralph Hers will return to the vaudeville stage next week, opening at Poli's, Hartford, Conn. He is booked by Pat Casey.

M. S. Bentham announces that he will probably put Grace Leigh, one of the former principals of The Follies of 1909, out in a new vaudeville act.

Jennie Jacobs has booked Lottie Williams and company at the Greenpoint this week, playing her sketch, On Stony Ground.

Kennedy and Rooney opened in their new act at the Garrick, Wilmington, Del., last week. They are under Albert Sutherland's direction.

Eddie Parkes, heretofore of the team of Lyons and Parkes, has formed a partnership with Johnny Coogan.

Aaron Kessler has booked Sam Kessler and Jimmy Dunn at the Victoria next week.

The Orpheum Producing Department has booked Lavinia Shannon and company over the Orpheum Circuit, to appear in Sewell Collins' sketch, Fine Feathers. They open in Cincinnati next week.

Albert Sutherland has booked Frank Fogerty until July 11, 1910. He opened his season in Pittsburgh last week, will be seen in town during the week of Oct. 25, and will open on the Orpheum time the week of Jan. 3.

Paul Murray has booked Cameron and Gaylord for a tour of the English provinces, as well as a London appearance. They will sail during the month of March.

Will Davis is trying out his "Doctor" act, which he announced to THE MIRROR several weeks ago. So far the act has scored a heavy hit and it is expected that he will be able to present it in the larger United houses in town shortly. In this act "Bill" appears as a physician in the front of the house, being called to the stage by the house manager to treat a patient. When he gets in front of the lights he delivers a monologue upon scientific medical subjects, "ringing" in all of the words and terms he could find in the medical dictionaries.

Gladys Moore, it is announced, will shortly put on a new dancing act in vaudeville.

Joe Paige Smith and Reed Albee have booked Alfred Jackson, the cartoonist, over the S. and C. time.

George L. Archer announces a tryout of a new colored act at Pittsfield, Mass., this week. Nettie Glean is featured, the act being called The Five Licorice Sticks.

Will H. Ward and company produced a new act entitled Ambition Powders, at Atlantic City last week.

Roland West was scheduled to try out a melodramatic sketch in which he will play three of the ten characters involved, at New Rochelle, yesterday, Oct. 11.

Marion Shannon and company have been booked over the Orpheum Circuit, to present a new sketch.

Malvern Harris, supported by a company of players, will shortly produce a new act on the Orpheum Circuit.

Lottie Otto and Al. H. West have scored a big hit in the West, it is reported, in their new sketch, Who Discovered the Pole?

Genaro and Bailey were scheduled to produce their new Flirtation Dance at the American Music Hall, yesterday, Oct. 11. This is their first vaudeville appearance in town in two years.

Billy Van and the Beaumont Sisters' new act is reported to have scored a heavy hit in Atlantic City when it was tried out last week. "Eddie" Keller is the agent.

Flake O'Hara and company are one of the large acts being booked over the Independent Booking Agency's Circuit.

Nat Carr is trying out a new act entitled The Hebrew Politician at the Yorkville Theatre this week.

J. W. Winton, one of England's best ventriloquists, will make his American debut at the Plaza Music Hall on Oct. 18, under William Morris' direction. He will present a new act to this country.

William Morris is bringing over Nelson Jackson, an English pianist, who will make his American debut at the Plaza Music Hall on Monday, Oct. 18. His act, which is new to this country, is called Society Snapshots.

William H. Wellier was stricken with an attack of rheumatism week before last, being confined to his home for two weeks.

M. S. Bentham is putting Elita Proctor Otis and a company of well chosen players out in a new sketch. They opened at Shea's, Buffalo, yesterday, Oct. 11.

Shean and Warren made a successful production of their new sketch, by Charles Horwitz, last week in New England. The title is Little Quinine; or, The Banker's Offspring, and is a melodramatic travesty.

Ellis Glickman, the noted Hebrew star, will produce a new sketch, by Charles Horwitz, entitled The Loan, at New Rochelle this week.

M. S. Bentham reports that Ethel Levy has scored a remarkable hit at the Alhambra, London, Eng.

Gus Schlee has taken the Bama Girls and the mysterious balloon from The Broken Idol and will make a vaudeville act of it, opening at the Majestic Theatre, Chicago, on Nov. 1.

James Madison has written several new scenes for Joe Welch in Lew Fields' production of The Four Jolly Bachelors, which will open at the Broadway Theatre this season. Mr. Madison has also written a new monologue for Al. Carleton, a revision of Pat Rooney and Marion Bent's latest act, and a new girl act for Joe Kane. He has received an order from Carlin and Clark for a new act.

W. H. Murphy has greatly improved his new comedy, The Dress Rehearsal. The Wilkes-Barre press seem to be unanimous that it is the biggest laughing hit ever seen at Poli's.

Charles H. Brown is presenting Horace Wright and Rene Dietrich in a new act at Allentown, Pa., this week. They will play Harrisburg next week, with Norfolk, Va., to follow. Wallace Beery is supporting them in the cast.

Donna Marya and company played the Star Theatre last week, booked by the Nyhe Agency. Five people are in the cast and their offering has been greatly changed since its first production.

Thomas Jefferson made his debut in vaudeville in Chicago yesterday, Oct. 11, presenting the mountain scene from Rip Van Winkle.

It is reported that Frank Fogerty is to star next season in a comedy written for him by Waldman Young, his personal press representative. Mr. Young is to have a part in the play, it is announced.

Michael Elliot, a new dancer of the feminine sex, in spite of her name, announces a try-out of her series of interpretive dances at the Berkeley Theatre this afternoon, Tuesday, Oct. 12, at three-thirty. Agents, managers and newspaper men are invited to attend.

FIFTH AVENUE.

Max York and his dogs opened (New Acts). T. W. Eckert and Emma Berg came second, presenting their musical fantasy, The Land of Two Moons. Neither sang in their former good voice, and the act did not create much of a hit on Tuesday afternoon. The piano specialty by Mr. Eckert is the best feature of his act and it pleased the most. Kendal Weston and co. (New Acts). Raymond and Caverly came fourth, scoring a remarkable laughing hit. Their act now has much that is new and references to Cook and Peary and other up-to-date matters were well received. Their opera burlesque also caused as much amusement as ever. A. O. Duncan had a hard position, coming next, but his ventriloquial act passed along smoothly. Some of the lines are a bit monotonous and there is too much side play with one of the boy dummies. The close in one, with the dog imitation, won favor. Van Biene, playing alone now without the use of his sketch, was received with generous applause, and his renditions upon the 'cello were enjoyed as but few such renditions are. His technique is so remarkable and his sympathetic touch brings forth so much real music that he is always a most welcome entertainer. Nella Bergen first appeared in a light filmy gown of white, with a shimmery silvery gauze trimming her shoulder sleeves being of lace. "If I Had a Thousand Lives to Give" was her opening song. In a spot and wearing brown fleshings, brown bodice, red silk girdle and white waist with blue scarf, and huge hat of brown, trimmed with red feather and ribbons, she sang "My Cousin Caruso," following this with the "Carl Song" from The Bride Elect, wearing for this an orange colored affair with bell shaped skirt, heavily flounced, the gown being of modish cut and fashion. For an encore she sang "I've Got Rings on My Fingers, etc." Miss Ring's song in The Midnight Sons. Taken all in all, Miss Bergen was a decided hit, and her method of singing and strong personality are most pleasing. Models of the Jardin de Paris (New Acts).

C. W. BENNETT RECUPERATING.

C. W. Bennett, lately the general manager of the Bennett Circuit of Vaudeville Theatres in Canada, is rapidly recuperating from his recent long illness. Mr. Bennett has been suffering from an attack of typhoid fever in this city, being stricken some weeks ago. The Canadian daily newspapers have been publishing reports of Mr. Bennett's death, printing his obituary and photographs of the alleged deceased manager. These reports are without foundation, as the gentleman in question is still in New York and is on the road to a speedy recovery.

MAJESTIC BACK TO VAUDEVILLE.

Beginning in about three weeks' time the Majestic Theatre will return to its vaudeville policy and will be booked again by the People's Vaudeville Company, presenting vaudeville and motion pictures, as was done with such success last Spring and Summer.

COLONIAL.

The most evenly balanced bill of the season in any house in town was presented at the Colonial last week. Albert Chevalier was the headliner, appearing in seventh position. He, of course, scored heavily, as was to be expected, offering two new character songs, one of a Frenchman singing a music hall song, it being a sort of burlesque upon a type of entertainer familiar to Paris audiences, and the other a coster song called "Blue Ribbon Jane," a rather ordinary comic number. His other numbers included "The Workhouse Man," "Wot Vur Do 'ee Love Oi?" "I've Got 'er 'at," and "My Old Dutch," which was demanded on Tuesday night by the audience. His hit was so marked that he could have made a speech had he cared to respond. Tyler and Burton opened (New Acts). Dagwell Sisters next. Byron and Langdon in The Dude Detective, third. Ed Morton, working under great difficulties, having to follow Byron and Langdon, who made a great laughing hit, as usual, succeeded admirably in his singing act. He rendered "I Don't Care Who You Tell, Only Please Don't Tell My Wife"; "A Preacher Went Hunting," "In Ireland," "The Party That Wrote Home, Sweet Home, Never Was a Married Man"; "My Cousin Caruso," and "Wild Cherry Rag." He got more out of some of the more familiar of his songs than most of those now rendering them do, and his "bows" at the close easily proved where he stood in the estimation of the house. His faultless evening attire is deserving of a word of praise. Exposition Four came next, with nothing new in their repertoire, which pleased as greatly as ever. Smith and Campbell, following Chevalier, were as favorably received as ever, and their skit, Camping Out, never went better. They had some new lines and the laughter of the audience was constant during the entire action of the skit. The Carmos (New Acts).

LAUDER'S WELCOME TO TOWN.

Harry Lauder returned to town on the "Campania" last Saturday, Oct. 9, to begin an engagement over the Morris circuit. The comedian was met at the pier by about two hundred of his countrymen, who almost mobbed him in their enthusiasm. There were several bagpipers in uniform, and they played Scotch melodies as Lauder walked down the gangplank. He was accompanied by George Foster of London and Mrs. Lauder. There were quite a procession of automobiles in line as the procession, headed by the Wellington Zouaves, moved up Broadway to the Hotel Astor. He opened at the Plaza Music Hall last night, Oct. 11.

HARRY LEYBOURNE'S SUCCESS.

Harry Leybourne has scored an emphatic hit since his appearance in America. At the Colonial he was thoroughly enjoyable, while he won scores of Brooklyn admirers at the Orpheum last week. He is now winning over the Harlemites at the Alhambra, and it is to be hoped that his stay in town will be a long one.

TROUBLE ON W. V. A. TIME.

Reports Coming in from Acts Playing the Circuit Complain as to Treatment Received.

CHICAGO, Oct. 9.—Agencies here, it is reported, are receiving daily complaints from acts that have been booked or played over the Western Vaudeville Association time. These performers report that they were booked through the Eastern offices of the W. V. A., as well as from here, and they allege that in many cases they have not received a "square deal." The worst complaint seems to lie in the fact that these acts claim that they were booked with the understanding that their railroad jumps were to be small, not costing the acts over $1.50 to $2 a jump in most instances, or $5 at the outside. Then they state that they were gradually placed in territory where the jumps became longer and longer, until they say that they were often obliged to pay as high as $10, $12 and $16 to the railroads for transportation, with no allowance being made by the Western Vaudeville Association for such fares. Most of this difficulty has arisen since C. W. Bray has been in charge of the Chicago offices, it is claimed, and these performers are, many of them, quitting and returning East, saying that they cannot afford to play this time under the circumstances.

Reports of similar complaints have been received by many of the booking agencies here in New York. There are several acts said to be in town claiming to have left the W. V. A. Circuit for the above reasons, and these acts are rapidly booking on Eastern time in preference to the West.

NEW VAUDEVILLE THEATRES.

The Lyric, Palestine, Texas, opened its doors Sept. 4 with a new front painted by Kemp, of St. Louis, new scenery and furnishings. The floor is built on an incline, and affords a good view from the back. An orchestra has been engaged, and the attractions will be two changes of vaudeville per week and new Licensed pictures every day.

There are two new vaudeville and moving pictures houses being built at Bridgeport, Conn.

The Rose Theatre Company is breaking ground for a new and modern vaudeville house, which will be located on Wetmore Avenue, Everett, Wash. The building is to be 50 x 120 feet of brick.

Report has it that Akron, O., will soon have a first-class vaudeville house. Arrangements are under way for the consummation of a deal for a piece of real estate on which to locate the house.

The Victoria Theatre, located at 913-917 Market Street, Philadelphia, opened as a popular priced vaudeville house last week. The theatre is one of the string of houses now controlled by Felix Isman in connection with his motion picture interests, it being operated by the Moving Picture Company of America. The seating capacity is about 1,000 and the prices range from 10, 20 to 25 cents for box seats. William Morris, Inc., is booking the acts. The opening bill included Mr. and Mrs. Harry Thorne and co., Lorena Family, Georgia Campers, Billy K. Wells, Frans Meisel, Tyson and Brown, La Grand and Malverno and Delmore. Jay Mastbaum is the local manager.

It is rumored that Alex. Pantages is to build a first-class vaudeville theatre in San Francisco, with a seating capacity of about 2,000. The house, according to the story, will be located on Market Street.

VAUDEVILLE THEATRE OPERATIONS.

The Majestic, Evansville, Ind., will shortly be remodeled; it is announced and will play Morris' bills.

The opening of vaudeville at the Lyric Theatre, Binghamton, N. Y., has been postponed from four to six weeks, and possibly longer. Moving pictures and specialties will be continued until the change is made.

The Orpheum Theatre, Bucyrus, Ohio, has been leased by the Miles Amusement Company, and will continue to give vaudeville and moving picture shows under the management of Frank Hanan.

The Auditorium, Johnstown, Pa., is to be altered and remodeled. It will then be taken over by an outside concern and devoted to vaudeville it having formerly been a picture house.

The Murray Theatre, Richmond, Ind., which was to have opened Oct. 4 did not open until 11, on account of failure of material to arrive.

The G. A. R. Family Theatre at Mt. Carmel, Pa., will be opened as an exclusive vaudeville house on Oct. 11, booked by N. B. O. Matinee and two shows a night. Prices, matinee, 10 cents, and night, 10 and 15 cents. S. W. Stianach, manager.

The new Colonial Theatre, Philadelphia, will begin operations as a vaudeville-picture house next week. Six acts will be offered with three performances daily. Last season the house was operated as a popular priced vaudeville theatre under the name of the Fifteenth Street Theatre. Taylor and Kaufman are booking the house, using many acts furnished by Rignor Wachter and Maurice Boom, of the Nyhe Agency.

It is rumored that Felix Isman has secured the Criterion, Atlantic City, N. J.

The Pleasant Street Theatre, Worcester, Mass., has begun a policy of vaudeville and pictures in opposition to Poli's.

WAR ON AGENTS.

A war on alleged unfair agents was decided upon by the officers of the Actors' Union and the White Rats of America, meeting jointly in Chicago last Saturday, Oct. 9. The organizations are determined to put an end to the practice of inserting a clause in contracts granting managers the right to cancel acts without pay after one performance, it is announced. Harry Mountford, of the White Rats, arrived in Chicago in the evening to direct the fight on behalf of his organization. He will work jointly with Robert Gaylor, local representative, and Secretary S. B. Ricardo of the Actors' Union. A mass meeting of vaudeville actors will be held some time this week in one of the downtown theatres.

BILLY STILES DEAD.

Billy Stiles, the noted minstrel, died at his home in Newark, N. J., last Friday night, Oct. 8, of pneumonia. He was fifty-three years of age and was born at Bridgeport, Conn. About twenty-five years ago he was one of the end men with the United Mastodon Minstrels and for many years was a great favorite. He retired from the stage several years ago and opened a cafe in Orange Street, Newark, which he sold a year or so ago, living in quiet until his death.

PENCILED PATTER.

You can't buy anything with "kind words."

On last Friday afternoon Fred Fischer and Maurice Burkhardt, then in Toronto, purchased two tickets for New York, having played out their time. On Saturday morning a telegram arrived booking them for eleven weeks further at an increase in salary. The tickets for New York were exchanged for pasteboards reading "Chicago," and the Gay White Way will have to wait a while longer before they see the man who discovered "Brudda Sylvest."

An agent in the Long Acre Building received a cute, sweet-scented note in his mail recently. It started off with this: "Dear Sir.—I'm a young man with blond hair and would like very much to be a woman actor as there are so few good female impersonators in vaudeville at present——" That was as far as the agent read, then the sweet-scented note hit the waste basket. Isn't it a shame that so much talent is forced to go on in this cruel world unrecognized?

Up to the time of going to press the United Booking Offices were still doing business at the old stand.

If you think your act is real funny, try and make them laugh in Canada.

The "Fly-by-Night Minstrels," with Shep Camp, open in Union Hill next week. Edward S. Keller booked it.

The sweetest thing an actor likes to hear
an agent speak
Are these six little words, "I've booked you
for next week."

Reta Curtis opens at Proctor's, Newark, on Oct. 25. Bassalare, the double-voiced musician, duplicated his European success at Proctor's, Newark, last week. Both of these acts are under the personal direction of Al Galagher, of the Sutherland office.

Vaudeville Dictionary: "Kind applause"—A life insurance taken out by people who can't make good on their own merits. "Forty weeks"—A fairy story printed in advertisements written by managers of booking offices. "Headliner"—Somebody who is very often guilty of taking money under false pretenses.

Some people think so little of money that they won't even work for it. They'd rather borrow from their friends.

Jules Ruby is now located in Room 420 of the Long Acre Building, where he is busily engaged booking the Proctor small time houses.

What do the acts do that use "Dixie" when they play out of the United States?

Joe Keaton, the father of the Three Keatons, tells a funny story about himself. When his act opened in the Palace, London, after the first show the manager sent for him and said: "I say, my good man, is that your own son?" (meaning "Buster"). "Certainly," said Papa Keaton. "Why," said the manager, "you throw him around as though you didn't care for him, don't you know."

When some one told Harry B. Lester up in Toronto last week that the orchestra was playing "God Save the King," Harry said, "What's the matter with him?"

The manager of a small time circuit telephoned another agency the other day and asked the manager if he had a single act that was open. The manager who was 'phoned to said, "I can give you Cissy Loftus, Bert Williams, Alice Lloyd, or James Harrigon." The other fellow said, "Oh, they won't do. I want some one that will surely make good, I'm willing to pay as high as $25.00 for the week." And the funny part of this is that this is really on the level.

Dan Maley has been offered the star part in a big vaudeville act.

The Chocolate Soldier is no relation to The Candy Kid. (Stop that noise.)

If you don't know what to do, do it anyway. Thomas J. Gray.

VAUDEVILLE JOTTINGS.

Harry Seybourne is now singing Ted Snyder's latest song, "If I Thought You Wouldn't Tell," having the exclusive rights to the number. Mr. Seybourne's hit has been remarkable since his opening at the Fifth Avenue two weeks ago. He is at the Alhambra this week.

Gertrude Shipman opened her vaudeville season at Shea's, Buffalo, July 26, presenting Edgar Allan Woolf's comedy sketch, Wanted—A Cook. She is supported by Lawrence B. McGill and Alfred Sidwell. Now playing Western Vaudeville Association time.

Charles Lipson contributed a very clever Hebrew impersonation to the entertainment furnished Miner's Eighth Avenue patrons last week, in the Avenue Girls.

Jean Raymond opened Oct. 4 with W. H. Murphy and Blanche Nichols, playing the part of Miss Angel in The School of Acting, and made a distinct hit.

Clara Turner captured the blue ribbon with her beautiful span of Arabic Shetland ponies at the Binghamton (N. Y.) Fair Sept. 30. This makes the third blue ribbon that Miss Turner has won, herself driving. Miss Turner uses the ponies in several of her plays.

Charles De Haven and Irene Shannon, members of The Song Shop co., were married at Wilmington, Del., on last Saturday, Oct. 9.

The Mutual Vaudeville Company booked the following acts over United time, beginning this week, through Lester Mayne, the general manager: Silver and O'Neil, Three Copelands, Whang Doodle Four and the McLoughlin Brothers.

Frank Byron and Louise Langdon retired from the Colonial bill on last Wednesday. They stated that they were dissatisfied with their position, third. Barnes and Crawford took their place, also appearing at the Victoria.

The Banda Roma is the feature act at the Yorkville Theatre this week, this being that theatre's first return week to vaudeville.

PLAZA MUSIC HALL.

Gallando opened, followed by Mills and Flynn (New Acts). Fred Hallen and Mollie Fuller were in third position, offering A Lesson at 11 P. M., the sketch and players winning favor as usual. Then came Juliet, who has added Vesta Tilley and Marie Dressler to her list of "impositions." Maurice Levi and His Band were prime favorites, and the eccentric leader and his excellent organization scored a big hit. Masus and Mazette next were a huge laughing hit, to be followed by Fiske O'Hara and company in Captain Barry. George Fuller Golden offered a lot of new material in the way of jokes and stories, and his "Casey" yarns were liked as always. He was held long over the usual running time of his act. Willie Hale closed the bill, an unfortunate position for so clever an artist. His juggling and other feats of entertainment were a big hit, nevertheless, and he held his audience to the end.

I. B. A. SECURES FOUR HOUSES.

J. J. Quigley has added two more houses to his "Down East" circuit. These are the opera house at Newport, R. I., and the opera house at New Bedford, Mass. The Quigley circuit is a part of the Independent Booking Agency's circuit, which now has seventy-six houses on its books. These are located in Connecticut, Nova Scotia, Delaware, Maine, Maryland, Massachusetts, New York, New Jersey, New Hampshire, New Brunswick, Prince Edward Island, Pennsylvania, Rhode Island and Vermont. The two other houses which the I. B. A. has secured are William J. Gane's New York theatres, the New Manhattan and the Circle, which latter will begin a season of vaudeville and pictures.

MORRIS IN OMAHA.

William Morris, Western, Inc., is to have a theatre in Omaha, Neb., by Spring, it is announced. Walter Hoff Seeley, vice-president and general manager of this branch of the Morris circuit, states that articles of incorporation were filed in Omaha last Thursday for the American Music Hall Company of Nebraska, which concern will control the house. The name of the theatre will be the American Music Hall, in line with the Morris policy. Ground will be broken within a couple of weeks, it is stated, the location being near the Brandeis store, although the exact site has not as yet been given out. Prices will range from 25 cents to 75 cents, and the best acts on the Morris circuit will be shown.

TOUR OF THE KILTIES.

The Kilties' Band are now in their seventeenth month of their "round the world tour," and report good business. The countries already visited on this tour are Canada, Hawaii, Fiji Islands, Australia, New Zealand, and Tasmania. They are now touring Ceylon with great success. The band will sail for India this week, where all the principal cities will be visited, after which they will proceed to Egypt, Italy, France, Spain, and Great Britain. The Kilties are the first big musical organization to attempt this remarkable tour and consequently are watched with a great deal of interest.

VAUDEVILLE ON WARDS ISLAND.

William Morris gave a vaudeville performance before the inmates of the Hospital for the Insane on Ward's Island last Thursday, which was hugely enjoyed by the inmates of the institution. This is but one of a series of such entertainments which will be given during the coming season, a number having been given by Mr. Morris last year. Mrs. Morris is responsible for these affairs, and it was through her charitable instincts that they have been given. Among the artists who appeared on Thursday were Arthur Prince, Daphne Pollard, Fiske O'Hara, William Dillon and Willie Hale.

GANE SECURES THE CIRCLE.

William Gane, backed by Felix Isman of Philadelphia, has secured the Circle Theatre, which will be operated as a vaudeville picture house like the New Manhattan. The arrangement was consummated last week through Klaw and Erlanger, who had controlled the house of late, and Felix Isman. Both the New Manhattan and the Circle will hereafter be booked by the Independent Booking Agency. The Manhattan was booked by William Morris, Inc., last week.

KEITH AND PROCTOR'S 125TH ST.

The bill for the first half contained three new acts—Arline Wiseman and company, Robertus and his dog, and Butscher and Gross. The other act was Marno's Arabs, consisting of three acrobats doing tumbling, balancing and strong men's work. The finish of the act closed strongly. On the second half of the week the following appeared: Antoinette, Augusta McHugh and company, Kelly and Parks, and Marno's Arabs.

FRANKLIN CANCELS MORRIS TIME.

Irene Franklin and Burt Greene, according to latest reports, have cancelled their forthcoming Morris time. They have been billed for many weeks to appear over the Morris circuit at a reported salary of $1,000 a week, but Miss Franklin's demand that her songs be used exclusively by her if she played the time not being complied with by Morris, the contract for thirty weeks has been called off.

JOE SWICKARD IN REAL ESTATE.

Mr. and Mrs. Joseph P. Swickard are at present residing in Toronto, where Mr. Swickard is engaged in the real estate business under the firm name of the Henry Carter Company. They have been there for over nine months, having played the two years previous to that over Western circuits. They are well known in the East, but have not played Eastern time for over three years.

GERTRUDE HOFFMANN DISCHARGED.

Gertrude Hoffmann was discharged by Magistrate Steiner in the Tombs Police Court last Tuesday, the judge deciding that as Miss Hoffmann did not continue her Mendelssohn Spring Song Dance in the objectionable costume complained of, and which caused her arrest last July, the case against her should be dropped.

TONY PASTOR'S ESTATE.

The estate of the late Tony Pastor was appraised by the tax commissioner last week, the value of the property left by the vaudeville manager being $68,590. The gross personal estate amounted to $7,558.

MISS LOFTUS IN BROOKLYN.

By far the most important theatrical event of the week was Cecilia Loftus' introduction to Brooklyn's vaudeville devotees. On Monday evening at the Fulton Miss Loftus offered an imitation of Clarice Vance singing "Sadie Salome." She then sang "Experience," as rendered by Hattie Williams. Her third number was a portrayal of an English lady in a tram car with her precocious son, after which she captured her audience entirely with her impersonations of Harry Lauder singing "I Love a Lassie" and Carrie De Mar singing "Lonesome Flossie." Miss Loftus then closed with Rose Stahl as The Chorus Lady. Her entire performance served to satisfy the patrons of the Fulton that she is entitled to the premier position among artistes in her particular work. Carrie Fisher assisted at the piano.

THIS WEEK'S BILLS.

American Music Hall.—Empire City Quartette, Genaro and Bailey, Boganny Troupe, Arthur Prince, Marimba Band, and others.

Plaza Music Hall.—Harry Lauder, Edith Helena, Rafayette's Dogs, Rivoli, the Vindabonos, Rappo Sisters, Rostow, Morrow and Shelliberg.

Alhambra.—Alice Lloyd, Avery and Hart, Gracie Emmett and company, the Bandit, Barnes and Crawford, Harry Leybourne, Rayno's Bulldogs, Three Juggling Bannons, Boston Fadettes.

Colonial.—Yvette Guilbert, Binns, Binns and Binns, George Austin Moore, the Song Shop, Motoring, W. C. Fields, Clifford and Burke, Alcide Capitaine, Veronica and Hurls-Falls.

Fifth Avenue.—Cecil Lean and Florence Holbrook, Jack Wilson and company, Jan Rudenyi and company, James H. Cullen, Ergotti and Lilliputians, Helene Greatrex, Alpha Four, Edward Abeles and company.

Victoria.—Mabel Hite and Mike Donlin, the McNaughtons, Countess Rossi, A. O. Duncan, Lyons and Yosco, Robert De Mont and company, Eddie De Noyer and the Danie Sisters, Princess Rajah.

BROOKLYN.

Orpheum.—Albert Chevalier, Smith and Campbell, the Carmos, Maurice Freeman and company, Golden Troupe, Dagwell Sisters, Tyler and Burton, Ed. Morton, Ryan and Richfield.

Fulton.—George Fuller Golden, Maurice Levi and his Band, John C. Rice and Sally Cohen, the Girl with the Angel Voice, Hardeen, Three Yoscarys, Boxing Kangaroo and Gordon Brothers, Abbie Mitchell, Mills and Flynn.

Greenpoint.—Nat M. Wills, Lottie Williams, Silvers and Nelson, Foy and Clark, Trovato, Ryan and White, Lavine and Leonard.

Kenney's.—Minnie Palmer and company, Buster Brown and Tige, Joe Flynn, the Plottos, Welch and Maitland, the Bruces, Marimba Indian Band, Bartholdi's Animals.

CLEVELAND STILL PROGRESSING.

W. S. Cleveland, proprietor and manager of the Prudential Vaudeville Exchange, is continuing his remarkable success as a vaudeville booking agent. Since his start in business a little over two years ago he has made remarkable strides, working against great odds. He now announces bookings for one hundred and sixty-five towns and ninety weeks of time for acts. He started with one room and now his offices occupy a large suite in the Knickerbocker Building, where crowds of performers and actors are booked each day.

THATCHER IN VAUDEVILLE.

George Thatcher, who for a time headed the George Thatcher Minstrels, which in turn was formerly the Eddie Leonard Minstrels, is now in vaudeville doing a single turn. He played Pittsfield, Mass., week before last and Waterbury, Conn., last week, laying off this week. Mr. Reich, of Reich and Plunkett, managers of the minstrel company, announced to a Mirror man on Monday that the company might go out later provided consecutive bookings in good territory were offered.

WINS LAW SUIT.

Harry Bradford, of the colored team of the Bradfords, won a suit last week against J. W. Rosenquest for salary due the team for services rendered at the Fourteenth Street Theatre last August. Mr. Rosenquest had cancelled the act on short notice before the close of their week, and Mr. Bradford brought suit before Judge Murray, of the City Court, decision being handed down last week, Mr. Rosenquest paying the act's salary in full.

DOG IS MOTHER TO LION CUBS.

"Nellie," a lioness, owned by Al. G. Barnes, who has his animal circus at the Interstate Fair Grounds, Spokane, Wash., bore three cubs the other day. They are being suckled by one of Mr. Barnes' dogs. While there are several lions with the troupe, "Juliet" is the only one who is trusted to raise her own family.

FIELDS AND LEWIS TO STAR.

Al. Fields and Dave Lewis will, if present plans are carried through, be starred beginning in the Spring of 1910 in a new farce comedy under the direction of George Lederer. Aaron Hoffman may write the book of the vehicle. At present they are playing the William Morris, Inc., circuit, making a huge hit wherever they appear.

PAULINE IN CHICAGO.

Pauline, the hypnotist, "captured" Chicago the same way he did New York. At the American Music Hall the past two weeks he has been a great sensation and his act has been viewed with keen interest, as well as hearty amusement. The press of the city gave him columns of space, all of a complimentary character.

SPINGOLD AS PRESS AGENT.

Nate Spingold commenced his duties as general press representative for William Morris, Inc., last week, taking the place of Edward F. Pidgeon, who resigned on Saturday of the week previous. Leland Quinn is now assistant to Mr. Spingold, acting in the place of Frederic Schader, who resigned three weeks ago.

YORKVILLE OFFERING VAUDEVILLE.

Beginning yesterday, Oct. 11, the Yorkville Theatre began a policy of vaudeville and motion pictures. The house is booked by the People's Vaudeville Company, five acts being shown nightly.

NELSON AND OTTO'S SUCCESS.

Nelson and Otto, those "very much different entertainers," are a continued big hit in the larger houses in the Winter time. They are in Philadelphia this week, playing Keith's. The undisputed cleverness of these girls has made them one of the favorite acts with present day vaudeville audiences.

SUMMER PARK BURNED.

River View Park, the big amusement resort on the Patapsco River, near Baltimore, was nearly destroyed by fire on Thursday afternoon, Oct. 7. Most of the attractions were ruined by the flames and the loss is estimated at $100,000, covered mostly by insurance. The cause is unknown.

YVETTE GUILBERT HERE.

Yvette Guilbert returned to America last Saturday, Oct. 9, on the steamship "Kaiserin Auguste Victoria." Her husband, Dr. M. Schiller, accompanied her. She will be here eight weeks at least under the management of Percy G. Williams, opening at the Colonial Theatre yesterday, Oct. 11.

ED REYNARD'S WIFE DIES.

Mrs. Edward F. Reynard, wife of the ventriloquist, died in San Francisco last Sunday, Oct. 3, of heart failure. She was thirty-one years of age. Mrs. Reynard had been traveling with her husband on his tour of the Orpheum circuit. Her remains were interred in 'Frisco.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abeles, Edward—K. and P. 5th Ave., N. Y. C.
Adams and Alden—Orph., Minneapolis, Minn.
Adelaide—Maj., Milwaukee, Wis.
Adelman, Joseph—Thalia, Elberfeld, Ger., 1-31.
Ahearn Troupe—Columbia, Cinti, O.
Albertus, Altus—Orph., Salt Lake City, U.
Alvin, Peter H.—O. H., Lockport, N. Y.
American Dancers, Six—Orph., Minneapolis, Minn.
American Newsboys' Quartette—Folly, Oklahoma City, Okla., Folly, Shawnee 18-22.
Ames and Corbett—Family, Hagerstown, Md.
Ameta—Winter Garden, Berlin, Ger., Oct. 1-Dec. 1.
Anderson and Anderson—Arcade, Toledo, O.
Anderson and Goines—Grand, Syracuse, N. Y.
Appelle, Charlotte—Orph., Kansas City, Mo.
Appleby, E. J.—Bijou, Woonsocket, R. I.
Arlington Four—Orph., Los Angeles, Cal.
Artois Bros.—Greenpoint, Bklyn.
Armitage Sisters—Lyceum, Meadville, Pa.
Auger, George—Orph., Salt Lake City, U.
Avery and Hart—Alhambra, N. Y. C.
Baker and Cornalia—American, Toledo, O.
Banks-Breasseale Duo—Olympic, Chgo., Hippodrome, Cleveland, O., 18-23.
Bannons, Juggling—Alhambra, N. Y. C.
Barber and Palmer—Castle, Bloomington, Ill.
Barnes and Crawford—Alhambra, N. Y. C.
Barnes, Stuart—Columbia, St. Louis.
Barns and Edwins—Victoria, Wheeling, W. Va.
Barnes and Leming—Maj., Oklahoma City, Okla., 10-13, Maj., Sapulpa, 14-16, Maj., El Reno, 18-23.
Barry and Wolford—Chase's, Washington, D. C.
Barry, Edwina, and William Richards—Grand, Indianapolis, Ind., Mary Anderson, Louisville, Ky., 18-23.
Barry, Mr. and Mrs. Jimmie—Bennett's, Ottawa, Can.
Bartee and Moore—Star, Paducah, Ky.
Bartholdy's Birds—Keeney's, Bklyn.
Bateman, Tom—Grand, Los Angeles, Cal.
Bathing Girls—Orph., Salt Lake City, U.
Bebout Duo—Bijou, Aberdeen, S. D.
Beck and Evans—9th and Arch, Phila.
Bedell Bros.—O. H., Hagerstown, Md.
Bellini and Arthur—Columbia, Cinti., O.
Bells, Four—Elite, Davenport, Ia.
BERGERE, VALERIE—Orph., 'Frisco.
Bergen, Nella—Grand, Pittsburgh.
Bertis, Leslie W.—Arcade, Toledo, O.
Beverly Sisters—Orph., Virginia, Minn.
Beyer, Ben, and Bro.—Grand, Cleveland, O.
Big City Quartette—Oakland, Cal., 11-23.
BINDLEY, FLORENCE—Orph., Omaha, Neb., Orph., Kansas City, Mo., 18-23.
Binns, Binns and Binns—Colonial, N. Y. C.
Birch, John—Orph., St. Paul, Minn.
Black, Violet—Orph., Harrisburg, Pa., Keith's, Phila., 18-23.
Blampkin and Hehr—O. H., Moncton, N. B.
Bloomquest, George—Orph., 18-30.
Blount Bros.—Maj., Galveston, Tex.
Boganny, Joe—American, N. Y. C.
Bolus and Wilson—Broadway, Middletown, O.
Bond and Benton—Grand, Syracuse, N. Y.
Boothblack Quartette—Orph., Seattle, Wash.
Bowers, Walter and Croker—Poli's, Hartford, Conn., K. and P. 5th Ave., N. Y. C., 18-23.
Boxing Kangaroo—Fulton, Bklyn.
Boyce, Jack—Family, Lebanon, Pa.
Braatz, Selma—Maj., Chgo.
Brady and Mahoney—Poli's, Worcester, Mass.
Brockman, James—Hathaway's, New Bedford, Mass.
Brown and Hodges—Family, Kane, Pa.
Brown, Buster—Keeney's, Bklyn.
Brown, Harris and Brown—Columbia, St. Louis.
Bryant and Saville—Sun, Springfield, O.
Buchanans, Dancing—Pilou, Ann Arbor, Mich.
Buck and Boyer—Savoy, Flint, Mich.
Buckley, John—Crystal, St. Joseph, Mo.
Buckley, Laura—Orph., Salt Lake City, U.
Buckley's Dogs—Wigwam, 'Frisco.
Burke and Farlow—Unique, Minneapolis, Minn.
Burke and Urline—Comique, Lynn, Mass.
Burnham and Greenwood—Maj., Chgo.
Burton, Jimmie—Lyric, Des Moines, Ia., O. H., Perry, 18-23.
Butler, Amy—Poli's, New Haven, Conn.
Byrne, Myrtle—Shea's, Toronto, Can.
Camille Trio—Maj., Milwaukee, Wis.
Capitaine, Alcide—Colonial, N. Y. C.
Carbrey Bros.—Keith's, Boston.
Carle, Irving—Orph., Omaha, Neb.
Carletta—Orph., Omaha, Neb.
Carlin and Clark—Orph., 'Frisco.
Carmos, The—Orph., Bklyn.
Carrello, Leo—Cook's, Rochester, N. Y.
Carroll and Brevoort—Bijou, Decatur, Ill.
Carter and Taylor—Pantage's, Pueblo, Colo.
Carter, Dora B.—Pike, Canal Dover, O.
Casad, De Verne and Walters—Lyric, Danville, Ill.
Case, Harvey—Grand, St. Louis.
Caswell and Arnold—Wigwam, 'Frisco.
Challenger, Percy—Holyoke, Mass., Brockton, 18-23.
Chameroys, The—Bijou, Bangor, Me.

Chanti—Empire, Belfast, Ireland, 11-16, Empire, Nottingham, Eng., 18-23, Empire, Coventry, 25-30, Empire, Bradford, Nov. 1-6.
Chantrell and Schuyler—Star, McKees Rock, Pa.
Charbino, Chas.—Maj., Evansville, Ind.
Charlese and Charlese—Maj., Milwaukee, Wis.
Chase and Carma—Yale, Kansas City, Mo.
Chester, Mlle.—Keith's, Boston.
Chevalier, Albert—Orph., Bklyn.
Chinko—York, Eng., 11-16, Edinburgh, Scot., 18-23, Grand, Oldham, 25-30.
Chip, Sam, and Mary Marble—Orph., New Orleans, La.
Church, Ruby—Howard, Boston.
Clark, Billy—Washington, Spokane, Wash.
Clayton, Baker and Bennie—Maj., Jacksonville, Fla.
Clayton, Jessie—Victoria, Balto., Md.
Clayton, Una—Mary Anderson, Louisville, Ky., Columbia, Cintl., O., 18-23.
Cleuneeas, The—American, Chgo.
Cliff, Laddie—Columbia, Cintl., O.
Clifford and Burke—Colonial, N. Y. C.
Clipper Comedy Four—Standard, Cintl., O.
Clipper Quartette—Family, Lafayette, Ind.
Colby and May—Grand, Portland, Ore.
Coleman, Billy—Hathaway's, Lowell, Mass.
Collins and Welch—9th and Arch, Phila.
Comtour and Gillette—Grand, St. Louis.
Conroy and Le Maire—Orph., Lincoln, Neb.
Consul—American, Chgo.
Cook and Belair—Orph., Oil City, Pa.
Coombs, Frank, and Muriel Stone—Proctor's, Newark, N. J.
Cook and Sylvia—Bennett's, Ottawa, Can.
Cota, Ei—Poli's, Bridgeport, Conn.
Cotter and Boulden—Poli's, Springfield, Mass.
Cotton, Lola—Bijou, Jackson, Mich.
Coyle and Murrell—Poli's, Scranton, Pa., Poli's, Hartford, Conn., 18-23.
Creecy, Elsie—Grand, Portland, Ore.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Kansas City, Mo., 18-23.
Croix and Mackey—Howard, Boston.
Cross and Josephine—Orph., Harrisburg, Pa.
Crouch-Richards Trio—Poli's, Scranton, Pa.
Crouch and Welch—Orph., Los Angeles, Cal.
Crown Musical Duo—Bijou, Pawtucket, R. I.
Cullen, Jas. H.—K. and P. 5th Ave., N. Y. C.
Cumings, Grace—Garrick, Ottumwa, Ia., Bijou, Quincy, Ill., 18-23.
Cunningham and Marion—Orph., Salt Lake City, U., 18-23.
Cutting and Zuida—Orph., Canton, O.
Dagwell, Natalie and Aurie—Orph., Bklyn., 11-16, Alhambra, N. Y. C., 18-23.
Dahl, Dorothy—Star, Seattle, Wash.
Dale and Boyle—Poli's, Hartford, Conn.
Dale and Carreg—Lyceum, Minot, N. D.
D'Arc's Marionettes—Croydon, Eng., 11-16, Islington 12-23, Willesden 25-30, Clapham 1-6.
Darnley, Grace—Grand, Stockton, Cal.
Day, Carita—Atlas, Cheyenne, Wyo.
Dazie, Mlle.—Poli's, New Haven, Conn., Poli's Springfield, Mass., 18-23.
De Coe, Harry—Poli's, Hartford, Conn.
De Fays, Musical—Lyric, Terre Haute, Ind.
De Haven, Carter—Shea's, Toronto, Can.
De Haven and Whitney—Bijou, Woonsocket, R. I.
De Hollis and Valora—Family, Rock Island, Ill.
De Mar, Carrie—Keith's, Phila.
De Milt, Gertrude—Temple, Grand Rapids, Mich.
De Mont, Robert—Hammerstein's, N. Y. C.
De Veaux, Wells G.—Pantage's, Seattle, Wash.
De Witt, Burns and Torrence—Keith's, Syracuse, N. Y.
De Young, Mabel—Keith's, Prov., R. I.
Denover, Eddie, and Dazie Sisters—Hammerstein's, N. Y. C.
Devil, The, The Servant and The Man—Maj., Chgo.
Dixie Serenaders—Bennett's, Hamilton, Can.
Dolliver and Rogers—Unique, Minneapolis, Minn.
Dolly Sisters—Hippodrome, Cleveland, O.
Dolores, Angela—Orph., Omaha, Neb., Orph., Kansas City, Mo., 18-23.
Dorsch and Russell—American, Boston.
Dougherty, Ralph—Bell, Oakland, Cal.
Dresser, Louise—Keith's, Boston.
Duncan, A. O.—Hammerstein's, N. Y. C.
Dunbars, Four—Poli's, Springfield, Mass.
Du Ball Bros.—Keith's, Phila.
Dupres, Fred—Trent, Trenton, N. J., Maj., Johnstown, Pa., 18-23.
Dwyer, Lottie—Lynn, Lynn, Mass.
Earle and Curtis—Maryland, Balto, Md.
Eckel and Dupree—Gem, Bangor, Me.
Eckert and Francis—Victoria, Balto, Md.
Edwards' Night Birds—Poli's Wilkes-Barre, Pa.
Edwards, Tom—Cook's, Rochester, N. Y., 18-23.
Ehrendall Bros. and Dutton—Bijou, Flint, Mich.
Eldon and Clifton—Idea, Fond du Lac, Wis., Crystal, Milwaukee, Wis., 18-23.
Electrified Girl Review—Maj., Chgo.
Elinore, Kate—American, Chgo.
Ellsworth and Linden—Family, Clinton, Ia., 11-13, Family, Moline, Ill., 14-16, Variety, Canton, 18-20, Gaiety, Galesburg, 21-23.
Elton Bros.—9th and Arch, Phila.
Emmett, Gracie—Alhambra, N. Y. C., Greenpoint, Bklyn., 18-23.
Empire City Quartette—American, N. Y. C.
Ergotti's Lilliputians—K. and P. 5th Ave., N. Y. C.
Ernesta Sisters—Grand, St. Louis.
Ernests, The—Orph., Allentown, Pa.
Erolagge, Mabelle E.—Maj., Montgomery, Ala.
Esmeralda Sisters—Casino, Lucerne, Switzerland—indefinite.
Estus, Ed.—American, Boston.
Evans, Bessie—Maj., N. Yakima, Wash.
Everhart—Circus Variety, Copenhagen, Denmark, 1-31.
Exposition Four—Shea's, Buffalo, N. Y.
Fadettes, The—Alhambra, N. Y. C.
Fairchild, Mr. and Mrs. Frank—Victoria, Balto., Md.
Fairchild and Van Buren—Arcade, Toledo, O.
Fay, Coley and Fay—Grand, St. Louis.
Fay, Mrs. Eva—Keith's, Columbus, O.
Faye, Miller and Weston—Orph., New Orleans, La.
Fealy, Margaret—Orph., St. Paul, Minn., Orph., Des Moines, Ia., 18-23.
Felton, W. J.—Scenic, Waltham, Mass.
Fiddler and Shelton—Orph., Minneapolis, Minn.
FIELDS, W. C.—Colonial, N. Y. C.
Fields and Coco—Family, Carbondale, Pa.
FISHER, MR. AND MRS. PERKINS—Colonial, Norfolk, Va., Orph., Harrisburg, Pa., 18-23.
Fisher and Fisher—Howard, Boston.
Fisher and Burkhart—American, Chgo.
Fitzgibbon and McCoy—Bennett's, Montreal, Can.
Flanagan and Edwards—Main St., Peoria, Ill.
Flemen and Suratt—Gem, Flint, Mich.
Fletcher, Chas. Leonard—Columbia, St. Louis.
Flynn, Karl—Keeney's, Bklyn.
Fogarty, Frank—Shea's, Buffalo, N. Y.
Follette and Wicks—Garrick, Ottumwa, Ia.
Fontella—Grand, Cleveland, O.
Forbes and Bowman—Maj., Chgo.
Force and Williams—Orph., Reading, Pa.
Fords, The—Scenic, Pawtucket, R. I.
Foy and Clark—Greenpoint, Bklyn.
Foyer, Eddie—Lyric, Dayton, O.
Francis, Emma—Cook's, Rochester, N. Y.
Frederick, Helena—Maj., Chgo., Haymarket, Chgo., 18-23.
Freeman, Maurice—Orph., Bklyn.
Fredo, George—Maj., Montgomery, Ala.
Frederick, Claude and Don—Orph., Allentown, Pa.
French, Henri—Bennett's, Montreal, Can.
Frevoli, Fred—Thalia, Chgo.
Frey Twins—Hathaway's, Lowell, Mass.
Friendlander Bros.—Lyric, Dubuque, Ia.
Gabriel, Kid—Maj., Johnstown, Pa., Grand, Pittsburgh, 18-23.
Galletti's Monkeys—Keith's, Prov., R. I.
Gallimore, Arthur—South America, Oct. 25—indefinite.
Gardiner and Vincent—Poli's, Springfield, Mass., Poli's, Wilkes-Barre, Pa., 18-23.
Gardner and Revere—Orph., Los Angeles, Cal.
Gardner and Stoddard—Maj., Toronto, Can., 11-23.
Gasch Sisters—Hippodrome, Cleveland, O.
Gath, Karl and Emma—Novelty, Topeka, Kan.
Genaro and Bailey—American, N. Y. C.
Gilles, Tom—Howard, Boston.
Gillingwater, Claude—Orph., New Orleans, La.
Gleason, Violet—Howard, Boston.
Glocker, Chas. and Anna—Pantage's, Sacramento, Cal., Pantage's, 'Frisco, 18-23.
Godfrey and Henderson—Orph., Reading, Pa., Orph., Allentown, 18-20, Orph., Easton, 21-23.
Godfrey, Hal—Orph., Seattle, Wash.
Goforth and Doyle—Bijou, Jackson, Mich.
Golden, George Fuller—Fulton, Bklyn.
Golden Troupe—Orph., Bklyn.
Goldsmith and Hoppe—Maj., Houston, Tex.
Gordon Bros.—Fulton, Bklyn.
Gordons and Marx—Orph., St. Paul, Minn.
Gould, Billy—Maj., Chgo.
Gray, Eddie—American, Boston.
Greatrex, Helene—K. and P. 5th Ave., N. Y. C.
Grimm and Satchell—Airdome, Birmingham, Ala.
Groom Sisters—Pastime, Jacksonville, Fla.
Guilbert, Yvette—Colonial, N. Y. C.
Haley and Haley—Bijou, Quincy, Ill.
Hallen and Hayes—Poli's, Waterbury, Conn.
Hamlins, The—Orph., Kansas City, Mo.
Hamilton, Estella—Folly, Oklahoma City, Okla., Folly, Shawnee, 18-23.
Hanvey and Bayliss—Maj., Tampa, Fla.
Hardeen—Fulton, Bklyn.
Hardits, Two—Garrick, Burlington, Ia.
Harrington, Dan J.—Blaney's, Balto, Md.
Harris and Peck—Hippodrome, Lexington, Ky.
Hathaway, Belle—Maryland, Balto., Md.
Havelocks, The—Bennett's, Montreal, Can.
Hawkins, Siddons and Carey—Orph., Tampa, Fla.
Hawley, E. Frederick—Alhambra, N. Y. C.
Hayman and Franklin—Hippodrome, Boscombe, Eng., 11-16, Hippodrome, Southampton, 18-23, Hippodrome, Portsmouth, 25-30, Grand, Bolton, Nov. 1-6.
Heclow, Chas.—American, Toledo, O.
Herbert and Willing—Orph., Kansas City, Mo.
Herron, Bertie—Poli's, Springfield, Mass.
Hickey and Nelson—Wm. Penn, Phila.
Hill and Knight—Bijou, Racine, Wis.
Hill and Whitaker—Empire, Edinburgh, Scot., 11-16, Empire, Belfast, Ire., 18-23, Empire, Dublin, 25-30, Empire, Liverpool, Eng., Nov. 1-6.
Hillman, Geo.—Orph., Omaha, Neb.
Hillyers, Three—Garrick, Norristown, Pa., 11-13, Palace, Coatsville, 14-16, Maj., Washington, D. C., 18-23.
Hip, Little—American, Toledo, O.
Hite, Mabel, and Mike Donlin—Hammerstein's, N. Y. C.
Hoch, Emil—Chase's, Washington, D. C., Maryland, Balto., Md., 18-23.
Hodges, Musical—Main St., Peoria, Ill.
Hoey and Lee—Poli's, Springfield, Mass.
Holt, Edwin—Chase's, Washington, D. C., 18-23.
Hopper, Lightning—Hippodrome, Cleveland, O.
Howard Bros.—Trent, Trenton, N. J.
Howard and Collinson—Poli's, Scranton, Pa.
Howard and Howard—Orph., 'Frisco, Cal., 18-23.
Howard and Lewis—Maj., Milwaukee, Wis.
Howard and North—Cook's, Rochester, N. Y.
Hughes' Musical Trio—Orph., Ogden, U.
Hugo, Great—Wm. Penn, Phila.
Huntings, Four—Bennett's, Ottawa, Can.
INGRAM, BEATRICE—Trent, Trenton, N. J., Hathaway's, New Bedford, Mass., 18-23.
Jackson, Joe—Orph., Salt Lake City, U.
Jefferson, Thomas—Maj., Chgo.
Jennings, Jewel and Barlowe—Maj., Oklahoma City, Okla.
Jerge, Alene and Hamilton—Hathaway's, Lowell, Mass.
Jerome, Clara Belle—Grand, Pittsburgh.
Johan and Mott—Wigwam, 'Frisco.
Johnson Bros.—Colonial, Richmond, Va.
Johnsons, Musical—Orph., Minneapolis, Minn., Orph., St. Paul, 18-23.
Jones and Deely—Keith's, Phila.
Jones and Mayo—Columbia, Cintl., O.
Josselina, The—Chase's, Washington, D. C.
Jules and Marson—Orph., Zanesville, O.
Julian and Dyer—Orph., Columbus, Ga.
Juniter Trio—Pike, Canal Dover, O.
Kalmar and Brown—Keith's, Prov., R. I.
Kane and Langley—9th and Arch, Phila.
Kane, Billy—Bijou, Virginia, Minn.
Kaufman, Minnie—York, Eng., 11-16, King's, Edinburgh, Scot., 18-23, Grand, Oldham, Eng., 25-30.
Kaufman, Reba and Inez—Melliani, Hanover, Germany, Nov. 1-15, Central, Madgeburg, 16-30.
Keatons, Three—Keith's, Boston, Hammerstein's, N. Y. C., 18-23.
Keegan and Mack—Acker's, Bangor, Me.
Keeley and Parks—Howard, Boston.
Kellermann, Annette—Keith's, Boston.
Kellinos, The—Keith's, Phila., Chase's, Washington, D. C., 18-23.
Kelly and Kent—Orph., Spokane, Wash.
Kelly and Rio—Princess, Youngstown, O.
Kelso and Sidney—Crystal, Anderson, Ind.
Kemps, The—Maj., Milwaukee, Wis.

(Continued on page 20.)

VAUDEVILLE CORRESPONDENCE.

CHICAGO.

Good bills at the leading vaudeville theatres drew large audiences all week. The chief novelty was of course the acting apes, Consul and Charles the First, the latter in his second week at the Majestic.

The Majestic bill was another remarkable assemblage and assortment of acts with especially happy results. Manager Glover is getting advanced and refined vaudeville developed into a fine art, and the great success of last week was fully deserved. It is hard to imagine what further advance can be made toward the perfection of unobjectionable vaudeville bills which combine and blend skill, charm and genuine humor. Mr. and Mrs. Frederick Voelker were especially gratifying with their handsome studio setting and excellent music. Both played finely, and Mr. Voelker's violin solos brought great applause. Charles Leonard Fletcher gave his impersonations. The Three Leightons supplied the best of farce comedy and dancing and achieved a complete hit. Carl Nobel's ventriloquism and walking figures were greatly enjoyed, and Charles the First captured the crowd as usual with his expert bicycling. The Basque Grand Opera Quartette got applause for every selection, and The Top o' the World extravaganza finished the bill gaily.

Chicago's only music hall, the American, held crowds all week, largely on account of Consul, the man-monkey. Pauline, the hypnotist, was one of the big successes on the bill, getting a great deal of applause and creating lots of laughter. He remains this week, which is sufficient comment on the strength and popularity of his act. Harry Jolson was among the hits, and Annie Blanke's playlet "Freckles" went very well. Maud Odell in her living pictures was interesting, and Sophie Tucker, with her more daring songs trimmed and omitted, seemed popular.

At the Majestic this week 11-16 The Devil, The Servant and the Man, a new playlet by William Anthony Maguire; Billy Gould, Electrified Girl Review, Selma Braats, Jean Clermont's circus, Pringle and Whiting, Forbes and Bowman, Burnham and Glenwood, Leude and Tilley and others.

At the American Music Hall this week: Consul the Great, McKenzie and Shannon, Kate Elmore, Sisters Reid, Hanlon and Clifton, the Clemenceaus and Pauline and others. Cecelia Loftus is coming to the American Music Hall Oct. 25.

Haymarket: Charles the First, Gilroy, Haynes and Montgomery, Potter Hartwell co., Frank Mallers and dancers, Woods Ralton Singers, Le Crandall and Harrigan and Giles.

Star: Una Clayton, Richards and Montrose, Elmer Tenley, West Beaton Singers, Ethel May, Captain Treat's seals and other acts.

Arthur Gillespie, vaudeville sketch writer and author of songs, has an article just out on "The Evolution of Minstrelsy."

Harry Lauder will be seen at the American Music Hall following Cecelia Loftus.

Kramer and Elliott are touring in an act they call The Messenger and the Usher.

Murray Blee, recently manager of the Manitowoc Opera House, has joined the staff of the Wm. Morris offices in this city, and C. Curtiss of the Boston office is in Chicago temporarily. Mr. Morris is now booking the Julien, Mabel, Trevett, California, President, Wilson Avenue and other houses in Chicago.

The bill at the Empire last week included Ye Olde Home Choire, the Langdons, George F. Tapean, John F. O'Reilly, Parker Palmer co., Ruth Irwin & co., Colorado Charley and sister; business excellent.

PHILADELPHIA.

There was little else talked of in vaudeville circles here last week than Peter, the monkey, which has been holding forth all week at Keith's, and before going any further with the Keith bill I just want to say that Press Agent Barnes' salary ought to be raised. He was not only successful in getting more free advertising for Peter than for any other attraction that ever appeared at that house, but he also succeeded in "pulling off" a "Jungle Night in Bohemia" at the Pen and Pencil Club, in which Peter and some of the other Keith stars were the principal attractions. It was a great advertising stunt, and Barnes is still keeping it up with Peter. But Peter deserves all the praise that can be showered upon him; he is a wonderful something. There were others—a good many "others." Anna Laughlin was there with some songs and dances that pleased. Laskey's The Twentieth Century, which required twenty people, made a hit, and Captain Jack Crawford, the poet scout, was interesting and entertaining. Signor De Caro presented four survivors of the Messina earthquake who were formerly members of the grand opera of the destroyed city. In addition there were Dooley and Sayles in their "Pavement Patter"; the Wilson Brothers and the Sully Family. It was a good bill all the way through. Peter remains this week, while newcomers include Carrie De Mar and Clayton White and Marie Stuart in Cherie.

The William Penn had packed evening houses all week. Its bill is getting stronger each week. The Broomstick Witches, a creation of Gus Sohlke's, was the headliner last week and made a great hit. The Rice-Elmer Trio also scored. Clayton and Ford, Lloyd and Whiteside, Denta and Delta and Lowanda's Bijou Circus also contributed to the entertainment. Several novelties never seen in this city before are promised for this week.

Last week's was a Big one for the burlesque houses. You had to get in early to get a good seat. The Bijou had The Kentucky Belles, who put up a lively performance. The Wine, Women and Song co. pleased at the Trocadero. The Gayety had the Gay Masqueraders, while the Marathon Girls proved a paying attraction for the Casino.

The combination houses had a most satisfactory week. Business was good at the big ones, but showed a falling off where the vaudeville performances were not up to the standard.

The building Inspectors closed the Midget Bijou at 4143 South Fifty-second Street Saturday night, on the ground that all the requirements of the theatrical law of 1901 had not been complied with. The theatre is controlled by a group of Lilliputians who have given performances at various places in the neighborhood for several years. It is strongly hinted that politics is back of the movement.

SPOKANE.

Mlle. Bianci, assisted by Mlle. Marja del Carras, presenting the Dresden China, Egyptian, Ea Volant and Batanelle dances, was featured at the Orpheum Theatre the week of Sept. 26.

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In Vaudeville

Others: General Edward Lavine, Keno, Walsh and Melrose, Hal Godfrey and co., Patsy Doyle, Maxim's Models, Nevins and Erwood, and the pictures. Big business.

At the Washington: Edward Gallagher and co., presenting The Battle of Bay Run, were given the chief place on the bill the week of Sept. 26. Others: Lavelle and Grant, the Labakans, Steeley and Edwards, Dick and Alice McAvoy, Dorothy Dahl, and the pictures. Big business.

Pantages': Wilson Franklyn and co., including Florence Lyndale, Frank R. Russell, Frankie Baily and Frank Leslie, appeared to advantage in a comedy, called My Wife Won't Let Me. Others: Consul, Newbold and Carrol, the 'Varsity Quartette, W. D. Gilson, and the pictures. Big business.

PITTSBURGH.

The Grand offers the following bill 11-16: Nella Bergen, rendering a cycle of new songs; Bert Leslie and co., in Hogan in Society, Clara Belle Jerome and co., assisted by William Seymour, presenting Joyland; Milliman Trio, high wire performers; Ray L. Royce with a monologue, Majestic Musical Four, instrumentalists; Russell and Held, singers and dancers; Melville and Higgins, eccentric singers and patter artists; the Wheelers, comic auto jugglers, and new moving pictures. The attendance last week reached the capacity mark several times, and especially so on Friday night when the Pittsburgh and Detroit Baseball teams were present as the guests of Manager Harry Davis. At the Waldorf is next week's headliner.

Harry Montague's Fashion Plates is the bill at Harry Williams' Academy. A farce, My Uncle from New York, is the feature, and the programme has several vaudeville specialties.

The Gayety offers Fred Irwin's Big Show, of which the Checia and Amato Troupe in a pantomime sketch, Les Apaches de Paris, is the feature of the olio. Irwin's Gibson Girls for the coming week.

PORTSMOUTH, OHIO.—Orpheum (Sam and Murray, lessees; H. R. Russell, mgr.): Sept. 27-29: Tommy Overacott, Juno Roberts co., Lewis Dyer, Four Nightingales, Sept. 30-2: Gus Sun's Big Minstrels; good business.—Majestic (Stranss and Frowine, lessees; Floyd Lewis, mgr.): Sept. 27-29: Josephine McIntyre, Radcliffe and Belmont, Cornelia, the Man with Two Voices, Professor Zane, Sept. 30-2: Sarah Brandon and co., J. W. Harrington, De Rossi Art Models; business good.

SARATOGA SPRINGS, N. Y.—Pontiac (John C. Graul, lessee; Henry H. Frick, mgr.): 5-7: Mr. and Mrs. William Burt and daughter Nellie, George and Madeline Dever, Maybelle Rother, M. F. Reynolds, American Comedy Four, Zinka and his Dancing Dogs, Andrae Madel, the Buckleys, R. Virginia King and Harry Clio, Rose Rochelle; pleased capacity houses.

LAWRENCE, MASS.—Colonial (J. Fred Lees, mgr.): 4-9: Douglas A. Flint and co., Olivetto Troubadours, Rob and Tip co., Williams and Thompson, Fred and Annie Peterkins and Thompson, Mysterious Barnetti, Emelie Benner and Lester Lonergan and co.; very good, to big business.

TROY, N. Y.—Proctor's Griswold (Guy Graves, mgr.): 4-9: Continues to draw full houses; Joe Edmunds, Robbish and Children, Bellboy Trio, Edwards and Ward, Curtis and Connelly, Owley and Randall.

WASHINGTON.

The bill at Chase's Theatre 11-16 presents Madame Maud Roches's A Night in a Monkey Music Hall. The pantomimic Steeles in The Mysterious Hotel; Emil Hoch and co. in the farce, The Tail of the Coat; the Sicilian Opera co., Newell and Niblo, the saxophone and xylophone musical experts; the Josselins in aerial statuary, and Barry and Wolford, eccentric comedians. Next week's headliners comprise the Nine Kellinos, Edwin Holt and co., Merrill and Otto, and the Temple Quartette.

Rose Hill's English Folly co. is at the Gayety, presenting Madame Ticklem's Seminary and the terpsichorean pantomimic novelty, Love and Temptation. In this co. are George W. Rice, T. P. Thomas, John E. Cain, the Van Brothers, Brownie Carroll, Blanche Newcomb, Idylia Vyner, Mlle. Vanita, Henrietta Wheeler, and Mlle. Beatrice. Next week, Gay Masqueraders.

At the Lyceum the Big Empire Show present two burlesques, A Night in a Bathskeller and The Two Pikers, with Tom McRae and a co., that include Jack Kyno, O'Neill Brothers, Tom Nolan, Walmsley, Kyno and Emerson, Garden City Trio, Rose and Ellis, Fontaine Sisters, and Cora White. Next week, The Fashion Plates.

New appearances at the Majestic Theatre include the Manhattan Comedy Four, Palmer and Lewis, Serpentello, and Princess Pauline.

ST. LOUIS.

The Standard greeted Centennial audiences with Cozy Corner Girls. Musical comedy predominates over burlesque. Room 6, the opening burletta, employed a well-costumed chorus. Maude Vale sang well. From Broadway to Atlantic City, the second act, with Richy Craig as chief comedian, and Jack Crawford, Jess Mardo, Dan Manning and Morris Abrams as assistants, scored well. Carmella, the green girl, danced.

The Gayety opened with Too Much Isaacs, a rollicking comedy set to music. Ben Jansen and Lizzie Frolich, as the twin Isaacs, who become matrimonially entangled, join with Bernard Casey, who plays the man hungry and matrimonially inclined, to produce fun. Essex Market Police Court was the second act, and the feature of the olio. Sam Lewis in character songs and the Shubert Musical Quartette were meritorious.

The New Columbia headlined Eva Taylor and Lawrence Grattan in a sketch by Mr. Grattan, entitled Dreamona. The idea is out of the way and the fun quiet. A traveling gentleman, light in pocket, with his negro servant, stops on a lawn to rest and discuss ways and means. The negro is famished and more than succeeds in conveying that impression to his audience. Miss Taylor appears as a somnabulist and tantalizes the wayfarer by an exact description of the contents of a menu card. No burlesque is allowed to obtrude itself into the delightful little sketch. Seldom's Venus in classic poses was assisted by four male aids. Ben Welch was entertaining in a monologue. Harold Forbes and Carrie Bowman in a sketch entitled A Girl and a Boy were ill received. Cook and Stevens were amusing. Mullen and Corelli sandwiched comedy and acrobatics. Charlene and Charlene were jugglers and musicians. Marcell and Bennett were first-class acrobats.

The Grand headlined The Last of the Regiment, a singing act comprising many pleasing voices. Misses Burnham and Greenwood were singers. Jarrow was a feature in his tricks of magic. Theat's Seals were well trained. Harrison Stewart, Matt Marshall and the Belmonths finished a good bill.

LOUISVILLE.

Good houses ruled at all of the vaudeville houses 4-9, the attractions were:

At the Gayety The Vanity Fair Musical Extravaganza co., a high-class organization of the kind.

The Buckingham had The Washington Society Girls, a fine co.; good comedians and gorgeous costumes.

In the bill at the Mary Anderson are: Stella Morrisini, Stepp, Mehlinger and King, John McClosky, Gooch Sisters, Fay, Coley and Fay; Frank Tinney, Douglass and Douglass, Julius Steger and co.

CLEVELAND.

Keith's Hippodrome will have the following bill 11-16: Jesse Lasky's At the Waldorf, Wormwood's Trained Animals, the Daly Sisters, Waterbury Brothers and Tenney, Burt French and Alice Ela, Gosch Sisters, and Fred Lindsay.

The Lady Buccaneers will be at the Star Theatre 11-16.

Charles B. Arnold's Fad and Follies co. are at the Empire Theatre 11-16.

SPRINGFIELD, MASS.

Poli's returned to vaudeville 4-9 with great eclat. The leading acts were the Russell Brothers in their servant girl act, Neff and starr in a comedy sketch, Frank Morrell in songs and patter, and the Makerenko Troupe in Russian dances and songs.

JERSEY CITY.

The Tiger Lilies came to the Bon Ton Theatre Sept. 30-2 to fine business and gave the best performance of the present season. The Rehearsal of the Stars is a new one and took the form of good entertainment. Sam Mann as the orchestra conductor and Al. Patterson as the stage-manager were capital. The New Century Girls were here 4-6 to good patronage, with a neat attraction. Pearl Laight, May Belle, James Purvis, John McCabe, John Early, and Abe Goldman are the principals. The Merry Maidens 11-13. Fay Foster co. 14-16.

Business at the Hudson Theatre (Union Hill) is picking up considerably, and the bill offered 4-9 consisted of Fred Hawley and co., Harry Clarke and co., Hanley and Jarvis, the Standard Four, Seeback, Palmer and Lewis, and Belle Hathaway's monkeys.

The Three Musketeers (Jack Durham, Sam Edwards, and Marty Ward), with the Tiger Lilies, do a fine singing act.

Tom Barrett and May Belle, of the New Century Girls, are a hit.

Articles of incorporation of the Hudson Theatre co. (Union Hill) have been filed with the County Clerk here. The co. has been formed for the purpose of managing the theatre. The capital is placed at $5,000, divided into fifty shares, at the par value of $100. The incorporators are David Steinhardt, Jennie Gold, and Joseph Salkind, of New York city.

SAN FRANCISCO.

The vaudeville bills have been far above the average Sept. 26-3, the Orpheum having the following bill: Edna Aug, Big City Quartette, Les Mysseits, Henry Clive, Mai Sturgis Walker, Tom Waters, Murray and Mack, Spaulding and Riego, Rosario Guerrero.

The Wigwam had the following bill 26-3: Edwin Carewe and co., Tom and Stacia Moore, Mr. and Mrs. Jack Golden, McFarland and Murray, Morton Sharp, Black Patti of the Violin, Ahlberg Brothers, Billie Court.

The American had the following bill: Edwin T. Emery and co., and others.

The Pantage's had the following bill: Edward Blondell and co., Five Musical Spiller Bumpers, Dorothy Lamb and co., George Yeoman, Irene Lee and Her Candy Kid, Ernest Brinckman.

The National had the following bill: Dolan and Lenharr, Four Stagpooles, Three Vagrants, Caswell and Arnold, Blanche Sloan, Johan and Matt, Jere Banford.

The Chutes had the following bill: Three Wonderful Olivers, California State Band, and free Nickelodeon, with new motion pictures and illustrated songs.

OMAHA.

Business continues excellent at the Orpheum, the programme for the week 3 being: Martini and Maximillian, Arthur Whitelaw, Harrison Armstrong, Julia Frary, Tom Nawn and co., Charles F. Semon. The Sunny South; everything was encored. For week of 10: Florence Bindley, the Klein Family, Sam Watson's Farmyard Circus, George Hilliman, Angela Dolores, Adams and Alden, Carletta.

NEW ORLEANS.

For week of 3-9 the American Music Hall offered an excellent bill, consisting of Willa Holt Wakefield in song stories with piano accompaniment; Jack Hawkins, high jumper; Joe Marsh, cartoonist; Midgley and Carlisle, singers and dancers; the Kohler Trio, singers; Estelle Wordette and Jukes Kusel in a sketch; Frank Markley, banjoist; Karno's London Music Hall act. All first class in their respective lines. The Americscope showed some Hudson-Fulton celebration views.

The St. Charles Orpheum has lost none of its popularity, and presented the following bill 4-10: Lily Lena, singer; Walter C. Kelly, monologist; The Futurity Winner; Madame Vallecita's Trained Leopards; Faye, Miller and Weston; Permane Brothers; Warren, Lyons and Meyers; Luigi Brothers, and the kinodrome added to the attractiveness of the bill.

The Shubert, Temple, Victor, and Dreamland, devoted chiefly to motion picture entertainment, continue most popular.

BUFFALO.

Shea's 4-9: At the Waldorf, Louis Simon and Grace Gardner, James Harrigan, Quinn and Mitchell, Heim Children, Myrtle Byrne co., Marcena, Navarra and Marcena.

Town Talk was the Lafayette week 4. Miner and Gerard have provided an excellent co., which played to S. R. O. business.

Follies of the Moulin Rouge, a fine co., did a tremendous business at the Garden week 4.

The programme at Shea's 4-9 had a decided treat in the Three Keatons. George Beban also made a decidedly good impression. Other excellent features were: Harry B. Lester, Dolly Sisters, Mosher, Hayes and Mosher, the Havelocks, Eddie Leonard, and the kinetograph.

The Svengali Trio was the chief attraction at William Morris' popular house, the Majestic, last week. George Wilson was also in demand. Ten other big acts made up a very attractive bill.

Sam Devere's Own co. drew record crowds to the Star last week, and next week's offering the Big Review promises even better.

Queens of the Jardin De Paris proved a strong attraction at the Gayety 4-9. Follies of the Moulin Rouge 11-16.

MONTREAL.

Mlle. Camille Ober, a lady with a phenomenal voice, was the headliner at Bennett's 4-9 and proved a first-class item. The Eight Palace Girls did some capital dancing. Mr. and Mrs. Jimmy Barry appeared in a sketch. The Four Huntings were amusing. Lightning Hopper, the Leanders, Scott and Wilson, and the Flying Martins made up a good bill.

The Frivolities of 1910 proved a good bill at the Royal. The attraction is above the average and the impersonations of various popular stars are a feature of the performance.

INDIANAPOLIS.

An entertaining bill at the Grand 4-9 was headed by Laddie Cliff, who pleased greatly. Julius Tannen, who, by the way, is an Indianapolis man, is a welcome relief from most monologists. His line of talk is bright, witty, refreshing and is different from the rest. John P. Wade and Charles W. King won the acting honors in Marse Shelby's Chicken Dinner and were cordially received. The Charles Ahearn Troupe of Cycling Comedians lived up to their title, presenting an act that was novel and funny. Prato's Simian Circus received its share of applause. Others were Kenney, McGahan and Platt, Madame Panlita, and Lancton-Lucier co.

At the Empire 4-9 were the Broadway Gaiety Girls. Cosy Corner Girls 11-16.

The moving picture views of the naval parade of the Hudson-Fulton celebration at New York were an interesting feature at the Grand that were well worth seeing.

PROVIDENCE.

Headed by the Eight Kellinos in a remarkable act, the bill at Keith's 4-9 catered to crowded houses all of the week. A quartette composed of Jane Boynton, Lotta Burnelle, Francis Ellison, and Charles Clear, known as the Piano Four, met with considerable favor, and Harlan Knight and co. amused in their rural sketch, The Chalk Line. It is some years since Ray L. Royce has been here and his monologue proved entertaining. Ward and Curran, always favorites, were seen in their new sketch, Familiar Characters. The bill also embraced the Chameroys, Carbrey Brothers, Madame Louise Ardisoni, the Quigley Brothers, and the motion pictures.

Featuring at the Scenic are Jewette, Hayes and Lind, presenting an act called The Nimble Young and Dancing Dolls. Others included Cunningham and Folley, Jack Lisle, and Willard Dyer in illustrated songs. The films included some new and novel pictures.

Bullock's Temple of Amusement presented one of the best bills to date and large crowds were in attendance. The Allison Sisters led off, with Len Galloway, Baker and Evarts, Carl Verdi, and Carl Philbrick. Beginning next Monday, the Nellie B. Chandler Orchestra will furnish the music at the theatre.

Well balanced bills were in order at the Nickel and the Bijou, standing room only being the prevailing sign. The films were entirely up to date and the illustrated songs were well rendered, with special scenery and electrical effects characteristic of each song featuring.

TOLEDO.

Music Hall 4-9 had a very poor bill. It included Seven Peressoffs, the Boldens, Allan Shaw, Craigs, George W. Day, Seibert and Lindley, J. Aldrich Libbey and Kathrine Trayer, and the motion pictures. Day and Libbey and Trayer were the only bright spots on the whole bill. Even the pictures were bad.

Arcade 3-9: Valetta and Lamson, Frank Montgomery and co., Percival, Shaw and Sherman, Roy Lynn, Charles Hughes and his Singing Girl, and Yackley and Bunnell.

DETROIT.

Manager Moore inaugurated the Winter season of vaudeville at the Temple Theatre 4-10 with an unusually good bill. The programme introduced one of the cleverest monologists seen here in many moons, a magnetic chap with original talk, Leo Carillo. Lasky's New Pianophiends contributed their strong number. William H. Macart has a capital skit in A Lentimate Holdup, Emma Francis scored again, Pringle and Whiting have an original act. Howard and North's old coin rang new, the Four Rianos were funny, and the Pederson Brothers had an aerial act. The Moorescope showed vivid views of the Hudson-Fulton celebration.

KANSAS CITY.

The Orpheum bill 3-9 found ready favor with the big carnival crowds and both afternoon and evening performances were played to capacity audiences almost without exception. Sam Chip and Mary Marble headed the bill in their entertaining skit, In Old Edam, their songs and dances winning much favor. Edwina Barry and co. in an extremely amusing comedy sketch called The Home Breaker were an emphatic hit, while George Perry and Lee White came in for a good share of applause also. Others on the bill were the Camille Trio, Carletta, Ruby Raymond and co., and the Kemps, all of whom pleased.

At the Hippodrome the vaudeville bill was a feature of a big week. Elston's Dog and Pony Circus continues to be a good drawing card, its clever performance pleasing immensely. The Buhl Sisters, Jack Wizards, Van Cello, and the Marvelous Senior were other numbers on the bill, all sharing in the applause.

PORTLAND, ORE.

Valerie Bergere and her co. in Billie's First Love was the headliner on the bill at the Orpheum Sept. 27-2. Following came the Tuscany Troubadours, Six Glinserettes, Bob Carlin and George Clark, Joe Jackson as a vagabond cyclist, a protean monologue by Laura Huckley called Studies from Life, Sam Albertus and James Altus, jugglers, and pictures.

The act featured at the Grand 27-2 was that of Isabel Butler and Edward Bassett, expert skaters. Biasonette and Newman, comedy acrobats, presenting The West Point Cadets; Alda Woolcot and Lester Alden, Flo Patterson, singer; Barney Fagan and Henrietta Byron in an act of interest entitled Bits of Musical Comedy, illustrated songs, and pictures completed the bill.

The bill at Pantage's 27-2 consisted of Barlow's Dog and Pony Show, the Glockers, Casey and Le Clair in a little study of Irish tenement life, Meyers Brothers, gymnasts; Lipman and Lewis in song and dance, and Dainty May in song and dance, and pictures.

MILWAUKEE.

The first performances of the new bill at the Majestic Theatre 4-9 were witnessed by capacity houses, and the bill in its entirety was an acceptable one in every act. Perhaps the most appreciated sketch in the bill was that of Claude and Fannie Usher in Fazin's Decision. Helena Frederick in an operatic sketch was good. Elmer Tenley, monologist, did good work. The Banks-Brenzeale musical number was in extremely good taste. The others on the bill who seemingly scored are as follows: Hawthorne and Burt, Brown, Harris and Brown, Londe and Tilly, and Potter-Hartwell Troupe.

The new bill at the Crystal opened 4-9 and the following acts pleased a large audience: Quaker City Four, J. C. Nugent and co., Reid Sisters, and Marie Manning.

The Golden Crook co. is playing the week at the Gayety, opening 3 to the usual large houses. The feature of the performance is the Grand Opera Sextette.

The Ducklings opened a week's engagement at the new Star 3 to crowded houses and the burlesque, together with the vaudeville offerings, pleased.

ST. PAUL.

The Orpheum offered a well balanced bill 3-9, headed by William H. Thomsson and co. Others on the bill are the Klein Family, Florence Bindley, the Two Bobs, Quinlan and Mack, Frank Mostyn Kelly, the Worthleys.

The Star 3-9 offered Morning, Noon and Night Burlesquers. The Cherry Blossoms 10-16.

MINNEAPOLIS.

An unusually good bill at the Orpheum was headed by The Devil and Tom Walker, others being Knight Brothers and Sawtelle, the Four Floods, Freeman, Marshall and Rogers, Vittoria de Giorgetta, Mabel McCane, Myers and Rosa.

At the Unique the Fourteen Zouaves headed the bill, which included Tom Linton, Nellie Burt, W. D. Hoeder and co., Johnnie Hoye and Jeanette Mozar.

The Godlewsky Troupe of Polish dancers were the headliners at the Miles, other acts being Mr. and Mrs. Jule Walters, Gladys Hill, George H. Wood, Burke and Farlow.

At the Dewey the Cherry Blossoms drew the usual crowded houses.

NEWARK.

At Proctor's the crowds were delighted with the week's offering 4-9. John R. Gordan and co., the Avon Comedy Four, Paul Stephens, Halligan and Ward, McLaroux, Viviana, James H. Cullen.

At the Lyric Rivoli, the rapid fire change artist, was excellent and well received. Others were: Friend and Downing, Marimba Band, the Boxing Kangaroo and the Gordan Brothers, Eddie Gray, Edwards Estus, Gertrude Le Clair, William Foster, Bruno-Kranitz Trio.

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BALTIMORE.

At the Maryland 11-16, the bill is headed by Camille Ober, and includes Webster Cullison, assisted by Lucie K. Villa and co., in Stung; O'Brien Havel, assisted by Pauline Lemoy, in Belle Hathaway's Simian Playmates; Earle and Curtis, the Temple Four, Harry B. Lector, and the Great Mangean Troupe.

Williams' Imperials are seen at New Monumental. Empire Burlesquers will follow.

The Gay Masqueraders hold forth at the Gayety, where they will be followed by Rice and Barton's Big Gaiety co.

The Boston Symphony Orchestra will give its usual series of concerts at the Lyric.

ROME, N. Y.—Idle Hour (J. Y. Burns, mgr.): Sept. 30-2: Kelley and Mahlman, 4-6: Zeek and Greek, three good pictures, and songs by G. A. Ryan. James Juvenile Orchestra 6; business good.

STEUBENVILLE, O.—National (W. G. Hartsborn, mgr.): 4-9: Arthur Searles, Wheeler Sisters, Jules Marson, William Schoen, Jules Reid co., Coast-MacFarlane co., and Weadick and Ladue pleased excellent business.—Palace (J. Miller, mgr.): High class vaudeville and moving pictures; good returns.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): 4-9: Excellent programme, comprising Gordon Eldrid and co., Meinotte Twins and Clay Smith, Christy and Willis, Warren and Blanchard, Frank McCree, and John D. Gilbert, all of which pleased the packed houses.—Empire (James H. Rhodes, res. mgr.): Billy W. Watson and his Girls from Happyland did tremendous business Sept. 30-2. Robie's Knickerbockers 4-6, with many new features, presented a classy up-to-date burlesque performance to packed houses. Rents-Stanley 7-9. Trocaderos 11-13.—Gaiety (Howard B. Nichols, mgr.): The Big Review 30-2 scored the usual big success with overflowing houses; the old favorites, Clem Bevins, Harry Le Van, Frankie Heath, and Nellie Florede, won great favor. Merry Maidens 4-6, with the favorite, Sam Rice, were popular with full houses. Miss New York, Jr., 7-9. Follies of the Day 11-13. Pat White's Big Show 14-16.—Majestic (Emil Deiches, prop. and mgr.): Vaudeville and pictures to heavy business.—Items: Proctor's Annex, the Star, Fairyland, and the Broadway are well attended by picture patrons.—J. Herbert Mack, Sam A. Scribner, and Lawrence Weber, officials of the Columbia Amusement Co., who are making a tour of their theatres, were in town this week and expressed themselves as being highly pleased with the successful manner in which James H. Rhodes, the popular resident manager of the Empire, has conducted their theatre in this city.

ROCHESTER, N. Y.—Cook's (J. H. Finn, mgr.): 4-9: Jesse L. Lasky's Imperial Musicians, Barrows, Lancaster and co., Fred Dupres, Susanne Rocamore, Artois Brothers, Three Juggling Bannans, and Bilboo's cats.

LANSING, MICH.—Bijou (D. J. Robson, mgr.): The Bijou is playing four very fine acts here 4-9, including Keasely's Marionettes, Eva Prout, Juvenile Comedienne, Augustus Neville and co., Dan Roby, Buck Brothers; business could not be better.—Family (E. O. Johnson, mgr.): 4-9: Four very good acts, including Hoyt and McDonald, Musical Manjos, Eva Mandel; fine business.

GRAND RAPIDS, MICH.—Olympic (L. H. Newcomb, mgr.): 3-10: Rutledge and Pickering, the Murthalers, Al. Leonard, Evelyn De Arville, Florence Kelley.—Idlehour (A. J. Dillingham, mgr.): Sept. 30-3: Harriet Diener, Franz Ceasar, Bifner and Cook, Arthur Belmont, Zilla Coleman, and James B. Garfield. 3-10: Troy Comedy Four, La Rue and Black, Tom Black, Chiyo, Minnie Washburn.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, prop.; F. J. Windisch, res. mgr.): 4-9: Mlle. Dazie and co.; dainty offering; generously received, Howard and Collinson Trio in an acrobatic farce, A Piece of Dresden China, very clever. Other numbers: George McKay and John Cantwell, El Cato, xylophonist; Potts Brothers and co., Harry Linton and Anita Lawrence, Nevins and Arnold.

SALT LAKE CITY, UTAH.—Orpheum: Sept. 26-2: Eleanor Gordon and co., La Petit Revue, the Walthour Trio, the Five Avalos, Lena Pantzer, Davey and Poney Moore, Millie Williams. Miss Williams is a Salt Lake girl and in her act uses a flying machine effect, which made a great hit. Her voice is very good and her figure petitie and graceful.

Manager Henry Sonnenberg, of the Orpheum, owing to some difference with the local direction, has tendered his resignation.

NEW BEDFORD, MASS.—Hathaway's (Theodore R. Bayliss; mgr.; John M. Hathaway, res. mgr.): 4-9: Homer Lind and co., Will J. White and Six O'Connor Sisters, Gillihan and Murray, Billy Coleman, Jerge, Aileen and Hamilton, Polk and Polk, Alice Mortlock and co.; pleasing bill; large audiences. 11-16: The Great Lester, Walter Perkins and co., Bert Howard and Effie Lawrence, Hugh Blaney, Bennington Brothers.

JACKSON, MICH.—Bijou Theatre (W. S. Butterfield, gen. mgr.): Sept. 26-8: Klindt Brothers, the Mosarts, Dolly Marshall, Ten Dark Knights, featuring Jack Smith; capacity houses. 4-9: Buchanan Dancing Four, Gertrude Shipman and co., Tilley Whitney, Montambo and Bartelli.

WILKES-BARRE, PA.—Poli (Gordon Wrighter, mgr.): 4-9: Charles Carlos Circus, Howard and Lewis, Coyle and Murrell, Sam Dody, W. H. Murphy, Blanche Nichols and co., Amy Butler and her four comedians, Four Casting Dunbars; pleased good business. 11-16: Gus Edwards' Night Birds, Thomas H. Ince and co., Casey's Juggling Boys, Pope and Uno, Work and Ower, Tom and Edith Almond, Brown and Ayer.

PAWTUCKET, R. I.—Bijou (David R. Buffington, mgr.): 4-9 to crowded houses; James Kennedy and co., supported by Adelaide Boothby, Kathleen Farrow, and Charles Latham; Mabel De Young, De Haven and Whitney, Ed Appleby, Maxwell Holden, Jack McGrath, Burns and Fulton.

MOBILE, ALA.—Lyric: 4-9: Jesse L. Lasky's Birdland, Espe, Leonard and co., Three Richardons, Metz and Metz, Senator Frank Montrose, Juhass; good bill to large business.

SAN ANTONIO, TEX.—Royal (Lloyd Spencer, mgr.) Sept. 26-2 splendid bill: Ruf and Cusick, Will Rean, Mack and Burgess, Three Sisters Methvin.—AIRDOME (Ross Combest, mgr.): 26-2 bill not so good; biz business: Chester and Corbett, H. W. Angel, Louis Graefe, Kolb and Miller. Airdome will close 2 and will play Powers the hypnotist, for two weeks, after which the Airdome will close for the Winter.—Superba Theatre (Gelbig and Hurlburt, mgrs.): 26-2: The Delacerys.

OAKLAND, CAL.—Orpheum (George Ebey, mgr.): Sept 26-2: Gardner and Revere, Signor Luciano Lucca, Cronch and Welch, Circumstantial Evidence, Arlington Four. At the Country Club, Wynn and Lee, Charles Montrell; capacity houses.

SPRINGFIELD, O.—New Sun (Sun Amusement Co., mgmt.): 4-9: Harris and Park, Sasha Gordon, Frank Rutledge and co., Van Hoff, George Homan's A Night with the Poets; pleased good patronage.

WATERBURY, CONN.—The Jacques (V. Whitaker, mgr.): 4-9: George Thatcher, Francesca Parker and co., Eva Condon and co., Kaimar and Brown, Creighton Sisters, Lester Brothers, Thompson and McClellan, Le Maire and Horton; crowded houses.

HUNTINGDON, PA.—Opera House (Jimmy Jones, mgr.): 4-6: Rochfort and May and Mansfield Brothers in specialties, 7-9: Laura Davis Dunn in My Virginia, and Jack and Laura Delmar in fancy Sketches; good performances; big business.

SCRANTON, PA.—Poli (J. H. Docking, mgr.): 4-9: An excellent bill, with Gus Edwards' Night Birds and Nellie Brewster as a headliner, and Browning and Le Van, Thomas H. Ince and co., including Joseph W. Smiley, in Wise Mike; Jack Cotter and Ada Boulden in Whips in Bitts, Tom and Edith Almond, Alf. Grant, Pat Casey's Four Juggling Boys, and electrograph to the usual excellent business. 11-16: Eight London Palace Girls, Howard-Collison Trio, Wilson Brothers, Coyle and Murell, Crouch-Richards Trio, Chick Sales, and The Eagle and the Girl.—Wonder (F. J. Herman, mgr.): 4-9: Gordon and Le Ray, Joe Rose, Campbell and Young, the Great Saling; bill and business excellent.—Orpheum (J. H. Farrell, mgr.): 4-9: Harry B. Gilbert, Tom Murray; bill and business excellent.—Wonderland (H. G. Ward, mgr.): 4-9: Horan and Van, Harry Green; bill and business good.—Columbia (G. Nelson Teets, mgr.): 4-9: The Fay Foster co. in Who Owns the Baby; co. and business excellent. Sam J. Adams and Annie Carter were featured. The Follies of the Day 7-9. Wine, Woman and Song 11-13. Sam T. Jack's Show 14-16.

NEWPORT, R. I.—Opera House (Ellis B. Holmes, res. mgr.): 4-6: Cora Youngblood, Corson Sextette, Johnson Brothers and Johnson; capacity business.

ALLIANCE, O.—Orpheum (F. A. Welsh, mgr.): Sept. 27-29: Maxlas and Maxlas, Clark and Turner, Grace Dexter Hooper, and Grane, Long, Grane co.; fair business; not up to standard, 30-2: The Original College Kid, Hazel Lynch, James and James, the Five Altons; satisfied good houses.—Princess (Charles E. Best, mgr.): 27-29: Virginia Fern Huber, Hugh Harper and co. 30-2: Billy Adams, Costello and La Croix; fair houses.

ELMIRA, N. Y.—Mozart (G. W. Middleton, mgr.): 4-9: Schrodes and Chappelle, Eddie Clark and his Winning Widows, Columbia Comedy Quartette, Elverton, Vernette, Vanderson and Le Roy, Brown and Wilmot; large and well pleased houses.—Happy Hour (Ira Vandemark, mgr.): 4-9: W. H. Brown, Josef Samuels, Joseph Gaultier; large business.—Grand (E. J. Toole, mgr.): 4-9: Frank Wilson, Catherine Powell, Stockton's Dog Circus; good houses.

NEW BRITAIN, CONN.—Keeney's (Frank A. Keeney, mgr.): 4-9: Weber Family, Althea Morrison, the American Macks, Mlle. Millie, Conlin and Steele; good returns.—Scenic (Halaby and Co., mgrs.): 4-9: Vaudeville and pictures to good houses.

AUGUSTA, ME.—Opera House (Thomas H. Cuddy, mgr.): 11-16: Crowley and Killeen.—Theatre Comique (Henry L. Morrill, mgr.): Sept. 26-2: Yankee Doodle Girl pleased S. R. O. 4-9: Minstrel Maidens pleased large audiences.

BROCKTON, MASS.—Hathaway's (McCue and Cahill, mgrs.): 4-9: Kenny and Hollis, Arthur Christy, Dale, Warner and Hall, Les Bollingers, Harrell and Sophie Everett and co.; capacity houses.—Shesby's (W. A. Bullivant, res. mgr.): 4-6: Cyril Gurney and co., Alfreda Zoeller Trio, Gordan and Keys, Shorty DeWitt, and June LeVeay. 7-9: Dorothea Reed and co., Hensel and Walsh, Sprague and Dixon, Juggling DeLisle, Armstrong and Ashton; full houses.—Orpheum (F. U. Bishop, mgr.): 4-9: LeFebre and St. John, Harry Fisher and Brother, Bertha Kenny Miller, Usher and Whitecliffe, Buckley and Anderson, the Vynos; pleased large audiences.

ATLANTIC CITY, N. J.—Savoy (H. E. Brown, mgr.): 4-9: Talking pictures and vaudeville, including Hayes and Le Roy, Bancroft and Griffith, Irene McCord, Billy Franklin, and Joseph Moreland.—Criterion (W. Barrett, mgr.): 4-9: May Tully and co. and an all-star bill; good business.—Young's Pier (W. E. Shakleford, mgr.): Ben Harris Vaudeville co. 3-9: Billy B. Van and the Beaumont Sisters, W. H. Ward and co., Lyons and Yosco, Maybelle Adams, Kelt and Demont, Hashimoto; good business.

WATERLOO, IA.—Syndicate Theatre (A. J. Bushy, mgr.): Vic. Hugo's Vaudeville opened Sept. 27-2 to full house: Dick Croleous and co., Adams and Alden, Al. Tyrell, Karl Emmy's Pets, Minnie Crawford, Chas. E. Hay. 4-9 Marguerite Moffat and co., Chadwick Trio, Fiddler and Sheldon, Tom Donnelly, Art Adair, Chas. E. Hay.

OSWEGO, N. Y.—Richardson (Frank E. Foster, mgr.): Sept. 30-2 The Bartelmes, Ted Lytell, McCloud and Melville. 4-6 Clem McGee, Fennell and Tyson, Keene and Adams; splendid business.—Orpheum (Charles F. Gilmore, mgr.): 30-2 Joe Levitt, Agnes Felix, Hahn Brothers, 4-6 Ethel Desmond, Jack Long, Cornelle and Wilbur.

URBANA, O.—Lyric (Larry P. Ryan, mgr.): Sept. 30-2 Arthur Payne, Ellmore and Bartlett. 4-6 Billy Burns, Cross and May; drew well and pleased.

NORWICH, CONN.—Auditorium (Harry Shannon, mgr.): Oct. 4-9: large audiences, a good bill; Top, Tops and Topsy, Lilly Boardman, Wilson and Rich, Nightingale.

LYNN, MASS.—Auditorium (Harry Katzes, mgr.): Oct. 4-9 Mary Sanders and Co., Al. Haynes and Julia Redmond co., Ray and Nice, Geiger and Walters, Dorio Opera Trio, Alpha Troupe, Douglass and Musgrove Sisters, Cowboy Williams; pleased.—Olympia (A. E. Lord, mgr.): 4-9 Ellwood, Perry and co., Mr. and Mrs. Burnham, Armstrong and Ashton, the Wally Trio; business big.—Comique (M. Marx, mgr.): 4-9 Jules Levy and family, Pete Griffin, Floyd and Russell, Brown and Ross.—Novelty (S. Levine, mgr.): Burlesque; to good business.—Lynn (Nat Burgess, mgr.): Vaudeville and pictures.

SYRACUSE, N. Y.—Grand (The Grand Co., mgrs.): Oct. 4-9 Princess Rajah, Tom Edwards, Underwood and Slosson, Waterbury Bros. and Tenney, Wormwood's monkeys, Hoattine and Stevens, George Austin Moore; large houses.—Savoy (L. Desmond, mgr.): 4-9 Ashborn's Pony Circus, Hartzman and Hilton, Lavelle and Lee, Billy Thompson, the Rays; good business.

WATERTOWN, N. Y.—Antique (A. J. Colburn, mgr.): Oct. 4-9 Robert C. Millie, McCloud and Melville, Joe Hart, Harriet Ramsey; excellent bill to S. R. O.—Bijou (Kersbaw and Ivins, mgrs.): This theatre changed hands 4, Kershaw and Evans purchasing from Pressy and Pressy. Bill for 4-9 Moran, the Elmores, Kershaw and Ivins, Herbert Mitchell; pleased good business.—Wonderland (H. B. Hooper, mgr.): 4-9 Hahn Bros.; excellent to fine business.

FORT SMITH, ARK.—Lyric (W. B. Russell, mgr.): Oct. 4-6 Bleech Devere Trio, Herbert O. Conner and co., Bob Warren. 7-9 De Hass Novelty co., Allen and Arnold, Wenrick and Waldron, Alberti co.

BIRMINGHAM, ALA.—Hippodrome (E. P. Lyons, mgr.): Sept. 27-3 Tom Voce and co., Van and Hughes, Zoubalakis, Monte Wolf; pleased full houses. 4-9 Four Bucks, Lucile Savoy, Young and Young, Bill Dunn.

JACKSONVILLE, FLA.—Airdome (Arthur J. Clark, mgr.): Oct 5-9 excellent attractions to good business; Harvey and Bayliss, Walk Bros., Harry Fetterer.—Orpheum (James Burbridge, mgr.): 5-9 deserves good patronage it receives. Fox and Wood, Lew Hoffman, Mae Taylor.—Majestic (A. J. Heyt, mgr.): 5-9 Reynolds and Lewis, Paul La Drew and his tame duck, Bowery Trio.—Phoenix 5-9 Savay and Savay, Elsie Russell, Macbearie Brancho, with May Jackson, and Mr. Campbell.

FALL RIVER, MASS.—Savoy (Sheedy and Cook, mgrs.): Oct. 4-9 fair bill: Seven Zello Troupe, Adonis and his dog, Carrie Ealer and Josette Webb, Four Musical Kleises, Henry and Alice Taylor, Jack McKay, Lizzie B. Raymond, Arthur Beauvais, Teresa Maridon and William J. Madden; to large attendance.—Bijou (L. M. Boas, mgr.): 4-9 Dorothea Read and co., Hensal and Walsh, Musical Hernn, Sherty De Witt, Kyle Gurney and co., Alrons Zoeller Trio, Margaret Brosseau; pleased large attendance.—Premier (L. M. Boas, mgr.): 4-9 Apragus and Dixon, Juggling De Lisle, Gordon and Keyes, June Levesy, Premier Stock co., Humanoscope. Dave Ballantine; good attendance.

LOS ANGELES, CAL.—At the Orpheum Sept. 27-3 Lelia McIntyre dashed in with a strange little sketch in which she acquits herself admirably. Catherine Hayes and Sabel Johnson have a burlesque turn which is positively mirthful. George W. Cunningham and Herman Marion mix a little broad comedy with a good acrobatic turn and the answer is much laughter. Rose Royal and her posing horse Chesterfield is another new act here. Jack the Giant Killer is still a strong feature, and the Thalia Quartette continues to please. Carson and Willard have expunged some of the objectional lines from their turn, and the motion picture machine turns out some new films.

WORCESTER, MASS.—Poli's (J. C. Criddle, res. mgr.): The opening week of vaudeville at Poli's was a great success. On the bill were found the Crouch-Richards Trio, Chick Sale in The School Programme, Fanny Howard in The Eagle and the Girl, the Two Pucks, Frank Gardner and Lottie Vincent, Hoey and Lee, Silvers; very good business.

TACOMA, WASH.—Grand (Dean B. Worley, mgr.): Sept. 26-2 very good bill; large attendance: Mrs. Gardner Crane and co., Frank Parker, Jack McLallen, and May Carson.—Pantages' (W. J. Timmons, mgr.): 26-2: Minerva, with some other good features.

ALLENTOWN, PA.—Orpheum (J. Fred Osterstock, mgr.): 4-9: Al. Harrington, Fred Force and Mildred Williams, Joe Willard and Harry Bond, Three Deise Sisters, Lew Hawkins, Morton Jewell Troupe, Annie Abbott. 7-9: Ed Winchester, Fannie and Maxie Trumbell, Mr. and Mrs. Mark Murphy, Hilda Hawthorne, Seymour, Brown and Ayer, Whitman Brothers, Annie Abbott.

BAYONNE, N. J.—Bijou (Bert D. Howard, res. mgr.): 4-9 good bill to large business; Russell and Miller, Four Stewart Sisters, Yankee Comedy Four.

PEORIA, ILL.—Main Street (E. C. Burroughs, mgr.): 4-10: Jewell's Manikins, Marvelous Hiltons, De Vor and Dayton Sisters, Winnie Crawford, the Glessandros, Roland and Francis, Charles Miller, and kinodrome; extra fine bill; S. R. O. business.

PATERSON, N. J.—Empire (A. M. Bruggemann, mgr.): 4-9: Welch and Maitland, Kathryn Miley, Bartholdy's birds, Scott and Whaley, Will J. O'Hearn and co., Rallo Brothers, Felix and Claire, Great Hugo; all pleased.—Opera House (John J. Goetchius, mgr.): Drew fairly well with a cheap vaudeville bill and moving pictures. Folly (Jacobs, Butler and Lowry, mgrs.): Bohemian Burlesquers 4-6 and New Century Girls 7-9, both enjoyed good patronage and pleased.

TRENTON, N. J.—Trent: 4-9 fine satisfaction to S. R. O.; Lillian Leville and Robert Sinclair, Lorimer Johnstone and Francis Cook and co., Gus Edwards' School Boys and Girls, Hastings and Wilson, the Stoddarts, Elida Morrison, Pat Rooney.—State Street (Herman Wahn, mgr.): 4-9: Excella and Franks, Irmar La Pumme, Reid and Foster, Jordon and Gervaise, Mr. and Mrs. Morrell, Katoro, School days (New Acts); capacity business.

NEW LONDON, CONN.—Bijou (David Almy, mgr.): 4-9: Good houses greeted Warner and Lakewood, Gilmour and Latour, Al. Allen, and pictures.—New Orpheum (Bullock and Davis, mgrs.): 4-9: Bush Family, with first-class pictures, to good houses.

WILMINGTON, DEL.—Dockstader's (William L. Dockstader, mgr.): 4-9: Three Marvelous Mells, Hal Merritt, Clayton Kennedy and Mattie Hoosey, John Clinton and co., Rhea Boehm, Lasky's The Song Shop, Nicholas Sisters, and Violet Black and co. 11-16: Joe Kain and Broadway Quartette, Pregolla, Carter, Waters and co., Sid Horner's Minstrels, and Marion and Moore; crowded houses.—Grand (L. B. Cool, mgr.): 4-6: Great Pascatel, Madge Maitland, Buster Brown and Tige, Sullivan Brothers and Busse's comedy dogs. 7-9: Buster Brown and Tige, Corkeron and Dickson, Seymour and Dupree, Electric Trio, and Harry Newman; attendance fair.

OTTAWA, ONT.—Bennett's (Gus S. Greening, mgr.): 4-9: Luizi Marabini, Zinelle and Boutelle, Henri French, Dixie Serenaders, Fitzgibbons-McCoy Trio, Ray Cox, and Zara-Carmen Troupe; very good business; pleased.

MEMPHIS, TENN.—Jefferson (A. B. Morrison, mgr.): 4-9: Sam J. Curtis and co., Muriel Window, Forrester and Lloyd, Tauda, Caron and Herbert, W. E. Whittle, Rinalda, and George A. Beane and co.; very attractive bill.—Orpheum (Max Fabish, mgr.): 4-9: Willy Pantzer co., Winona Winter, Stuart Barnes, Five Mowatts, Olande Gillingwater, Doherty Sisters, Fox and Foxie's Circus, and Henkins and Axtell.

HARRISBURG, PA.—Orpheum (C. Floyd Henkins, res. mgr.): 4-9: Henry and Lisel, Phil Staats, Four Otts, Newell and Niblo, Mlle. Frezolia, Haines and Vidocq, Radford and Winchester; acts good; attendance fine.—Hippodrome (A. L. Boumfort and Co., Inc., mgrs.): 4-9: Somers and Law and Hughes Brothers; very good business.

CHATTANOOGA, TENN.—Airdome (W. S. Albert, mgr.): Sept. 27-2: Van Hoven, Wells Brothers, Annie Vivian and co., Edith Livingston, and the Baisdens pleased good business. 4-9: Le Dieux, Marty Healy and Minerva Adams, the Millards, Gunn and Satchell, Don Cameo, and Boyd and Allen.—Lyric (O. A. Neal, mgr.): 27-2: Bill Dunn, Howard and Alma, Le Roy, the Wilburs, and Frank Maddox pleased fair business. 4-9: Lola Milton and co., Sheller and Jones, Hessie, Gertrude Van Dyke, and Frank Maddox.—Pastime (Fred Knapp, mgr.): 27-2: La Pine and Drus, Mlle. La Carroll, Claude Austin, and Mabel Butterworth pleased fair business. 4-9: Bobbie Parkinson, Margaret Roberts, Hightower and Miller, and E. F. Cons.

WILLIAMSPORT, PA.—Family (Fred M. Lamade, owner and mgr.): 4-9: Madell and Corbley, Louis Chevalier and co., Dancing Schack, Five Armanis, Tommy Dugan, Williams and Walker's Chocolate Drops; large and enthusiastic audiences.

HUNTINGTON, W. VA.—Hippodrome: Sept. 26-2: Ous Sun's Minstrels, Tommy Iverbolt, June Roberts and co., Harry Lewis' trained dogs and monkeys, and Nightingale Quartette; big business.

AURORA, ILL.—Grand (Charles Lamb, res. mgr.): Sept. 30-3: Hanlon and Clifton, Jessie Livingstone, Three Harris Brothers, Farley-Prescott Trio, Three Gillian Sisters, Aerial Calloutte; good bill and business.—Majestic (Lackner and Brick props.): 25-3: George Beach and co., Carberry and Stanton, Law Glck, Cooper's Empire Singers, Goodwin and Lane, Murphy and Powell, and Chris Lane; fair business.—Star (Frank Thielen, prop.): 30-3: Quaker City Quartette, Bernhard and Hill, Pasqueline Devoe, E. D. Dunkhorst co., Musles' Stiffs, and Harrison Brothers; good bill, to turn-away business.

NEW BRUNSWICK, N. J.—Bijou (J. P. Hill, res. mgr.): 4-6: Alexis and Schall, Cecelia Weston, Joe Flynn, Novelty Four, and Lawrence and Harrington. 7-9: Rice and La Dell, Wayne and Melville, Marshall and Montgomery, and Lola Yberri and co.

READING, PA.—Orpheum (Wilmer and Vincent, lessees and mgrs.; Frank D. Hill, res. mgr.): 4-9: Claude Frederick and his pony, Don; Ralph Whitehead, Percy Plunkett and Eva Blasdale, and Cross and Josephine; very large audiences.—Grand (Reis and Appel, mgrs.; C. C. Keener, res. mgr.): 4-9: Manhattan Comedy Quartette, Serpentelle, Princess Pauline; very good bill to large audiences. 7-9: Joe Hardman and Charles Dougherty and co.—Bijou (direction S. Lubin): 4-9, to good business: Leroy Brothers, Marie George, Ray Fern, and Tony Ross.

BANGOR, ME.—Gaiety (Stephen Bogrett, mgr.): Sept. 26-2: Lisle Leigh and co., De Haven and Whitney, Joe Carey, the Lipsinetts, and the Vinos. 4-9: Lecomet, Kramonds and Leslie Bands. 11-16: Andrews and Abbott, the Chameroys, Buckley and Anderson, Hoey and Walters, and McAdam and his talking dog, Spike.—Ackers (Ackers and Blood, mgrs.): 26-2: Lieutenant Robert Randall, Wyman and Davis, Winter Comedy Four, and Callan and Neiman. 4-9: Three Daleys, Helen and Corinne Messer, Edith Montrose, Ben Hilbert, and George H. Austin and co.; business continues good.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; S. W. Sanderson, res. mgr.): 4-11: The best all round bill of the season. Owing to illness of Mildred Holland, Julie Ring and co. in Choosing a Husband was substituted as headliner and "rode rings" around any sketch recently seen here. The other acts (all good) were Harry De Coe, Trovato, Elinore and Jermon, Farrell-Taylor Trio, and Castellane and Brother.

BURLINGTON, N. J.—Auditorium (James W. Lansing, owner; Charles M. Lansing, mgr.): Sept. 26-2 Lewis-Martel Duo, Love and Payne, Pierrie Benjamin, Henry Girls, Reid and Foster, Charles Hargreaves; big houses. 4-9 Homan and Kearney, Charley York, Charles Hargreaves, George Tichenor.—Majestic (Carl Schwarz, prop. and mgr.): 27-2 Chris Bentell, Merritt L. Bard, Hazel Elizabeth Harris, Lilly Reilly, Baby Glass and co., Rooston Bros.; good business.—Item: Lilly Reilly, who "assumes" to use the piano at the Majestic, is a very clever performer. She is a Philadelphia girl.

PERTH AMBOY, N. J.—Bijou (Bijou Circuit Co., mgrs.; J. J. Ernst, res. mgr.): Oct. 4-6 Gennaro's Band, Marshall Montgomery, Perry Sisters, Rice and La Dell, Jack Marsa; 7-9 G. G. 7-9 Gennaro's Band, Joe Flynn, Alexis and Schall, Cecelia Weston, Lawrence and Harrington; capacity.

JAMESTOWN, N. Y.—Lyric: Oct. 4-9 The Heidelberg Four, Edward Hart, Mlle. Bessie co., Nick and Lida Russell, Al. Smith.

ANN ARBOR, MICH.—Majestic (G. Arthur Lane, mgr.): Oct. 4-9 Klint Brothers, Della Marshall, The Mosarts, Charmion; fine bill to capacity.

HAMILTON, ONT.—Bennett's: Oct. 4-9 Six Nosses, James and Sadie Leonard, Richard Anderson, Terry and Elmer, Anderson and Goines, Marlow Trio, Heigh St. John, Winona Brydges.

DALLAS, TEX.—Majestic (Chas. Gouhl, mgr.): Oct. 4-9 opening week to fair business; mediocre bill, which made a poor and inauspicious beginning for the season; Goldsmith and Hoppe, Dr. Carl Herman, Arcadia, the Zoyarras, Pastor and Merle, Thomas and Hamilton, Emmett Bros.

BUTTE, MONT.—Orpheum (C. N. Sutton, mgr.): Sept. 27-2 Our Boys in Blue, Kelly and Kent, McConnell and Simpson, Ray Montgomery and the Healey Sisters, Bobby Pandur and Brother, Sansone and Delia, Tempest and Sunshine Trio. 4-9 Howard's Musical Scotlands and Dogs, De Haven Sextette, Edwin Stevens and Tina Marshall, Dudlu-Redcay Troupe, Ferrell Brothers, Millwood, Walter Lewis and co.—Majestic (W. J. Swarts, mgr.): 27-2 Bradlee Martin and co., Rosedale Four, Bill and Agnes, Crimmins and Gore, Billy Clark. 4-9 Alexander Von Mitzel and Iola Maynard, Mr. and Mrs. W. W. O'Brien, Josephine Gassmo and Pickaninnies, Rusticana Trio, Inza and Lovella.—Empire (L. M. Quinn, mgr.): 27-2 Wayne the Wizard, Mme. Adele and co., Lewis and Lexington, Burling and Urban, Billie Sharratt, Chas. Howison, Freda Giroux. 4-10 Three Kobers, Frida Gerous, McCabe and Vogel, O'Neill and Marion, Fox & Summers.

HOBOKEN, N. J.—Lyric (Grant S. Riggs, mgr.): Oct. 5-9 The Sylvesters, Three Lavedas, Althea Morrison, Denney Mullen and co., Smith and Jarris, Mlle. Tassta and co., Franklin and Davis, Al. Reed, The Ruatons, Nat Carr and co., Gertrude Black.—Empire (A. M. Bruggmann, prop.): 4-9 Ali, Hunter and Ali, Lester and Kellett, Techow's Cats, Jules Harron, Maude Hall, Carleton Macy and co., Warren and Faust, Borden, Zeno and Hayda Brothers, Sherman De Forest and co; good business.

JOHNSTOWN, PA.—Majestic (M. J. Boyle, mgr.): Oct. 4-9 Edmund Stanley and co., Asahi's Japs, Clifford and Burke, White's Dancing Boys, Frank Wilson, Mary Du Pont and co., Frank and Marion Moore.—Globe (J. G. Foley, mgr.): 4-9 Farrell and Le Roy, McCune and Grant, Armitage Sisters, Clara Walters; business good.

Correspondence

ALABAMA.

BIRMINGHAM.—JEFFERSON (R. S. Douglass, mgr.): Blanche Walsh in The Test Sept. 29; satisfied big business. Harry Beresford in Who's Your Friend 2; good, to fair house. Al. G. Field 4, 5. George M. Cohan in The Yankee Prince 6. St. Elmo 7. The Devil's Auction 8.—BIJOU (M. L. Semon, mgr.): The Candy Kid, with Raymond Paine, 27-2; good co.; big business. Severin De Deyne in Pierre of the Plains 4-9.—VIRGINIA (R. B. Kelly, mgr.): Mabel Paige and co. in The Belle of Richmond 27-2; pleased good business. Same co. in How Flipper Was Flopped 4-9.

GADSDEN.—HAYDEN LAKE THEATRE (Sam Rosenbaum, mgr.): Harry Beresford in Who's Your Friend? 4; drew large house and gave good performance. J. A. Colburn's Minstrels 25.

MONTGOMERY.—GRAND (W. A. Mattice, mgr.): Beulah Poynter in Lena Rivers Sept. 27; pleased small house. Blanche Walsh in The Test 30; satisfied small audience. George M. Cohan 8.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Blanche Walsh in The Test 1; capable cast; to good business. York and Adams in Africa 2 satisfied fair business. George M. Cohan in A Yankee Prince 9.

SELMA.—ACADEMY (Wm. Wilby, mgr.): Harry Beresford, a Selma favorite, Sept. 20; to good business. The Wolf 1; excellent co.; to fair business. Devil's Auction 12. Gentleman from Mississippi 13.

TROY.—FOLMAR'S (W. D. Davids, mgr.): St. Elmo 4; strong cast, to large and pleased audience. May Stewart in Romeo and Juliet 18. Moving pictures on dark nights.

ARKANSAS.

FORT SMITH.—GRAND (C. A. Lick, mgr.): The Sweetest Girl in Dixie 4. The Land of Nod 5. The Cow Puncher 9.—ITEMS: The Grand will adopt a new policy, cutting out all popular price attractions, and only the large attractions will be seen. To fill in dates J. B. Fulton and his co., headed by Miss Jackson, will open a permanent stock, playing all the late productions.

JONESBORO.—EMPIRE (W. W. Hetherington, mgr.): Moses Prince of Egypt 8. When His Wife's Away 6. My Boy Jack 15. Forgiven 20. Wood Sisters 21-23. Gertrude Ewing 24-30. Louis James Nov. 12. College Boy 13.—ITEM: W. W. Hetherington has assumed management, would be glad to hear from the better class of one-night stands.

TEXARKANA.—GRAND (Clarence Greenblatt, local mgr.): The Convict's Daughter Sept. 26; poor; to light house. Black Patti 30; fair co. and house. The Sweetest Girl in Dixie 8. The Wolf 9. The Alaskan 12. Hagenbeck's Circus 11. When His Wife's Away 13. Cow Puncher 14. Soul Kiss 18. Tempest and Sunshine 19. Tim Murphy 20.

PINE BLUFF.—ELKS' (C. E. Philpot, mgr.): Max Figman Sept. 29; small but enthusiastic audience. Land of Nod 5. Nettie Bourne 8.—THEATORIUM (S. E. Wilhoite, mgr.): The Samders co. and motion pictures 27-2 to S. R. O.

LITTLE ROCK.—CAPITAL (Jno. P. Baird, mgr.): Max Figman Sept. 28; fair performance and light business. Soul Kiss 1; good performance to capacity. World and a Woman 4. Land of Nod 6. Wolf 8. Robt. Dalton.

HOT SPRINGS.—AUDITORIUM (J. Frank Head, mgr.): The Soul Kiss 2; pleased two large audiences. The World and a Woman 3. Land of Nod 7. The Traveling Salesman 12. The Alaskan 13.

CALIFORNIA.

OAKLAND.—LIBERTY (H. W. Bishop, mgr.: Bishop's Players in The Prince Chap Sept. 27-Oct 3; elaborate production to capacity houses. All On Account of Eliza 4-10.—BROADWAY (Guy C. Smith, mgr.): Landers Stevens Players presented Zaza 27-3; performance and attendance satisfactory. Ferris Hartman in repertoire 4-10.—MACDONOUGH (C. P. Hall, mgr.): A Knight for a Day 3. Blanche Bates 4-10.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): McFadden's Flats 2; received capacity business, matinee and night; co. and performance fair. Polly of the Circus 5. Sousa's Band, matinee and night, 16. Henrietta Crosman in Sham 18. Mrs. Leslie Carter, matinee and night, 23; will probably put on her new play, Vasta Herne. International Opera co., matinee and night, 25. Man of the Hour 29.

TRINIDAD.—WEST THEATRE (E. E. Cooley, mgr.): Kirmiss (local talent) Sept. 28; packed house and excellent performance. McFadden's Flats 30; fair co., to good house.—UNDER CANVAS: Billy Bennett's Daniel Boone on the Trail and Escaped from the Harem; co. fair.

GREELEY.—OPERA HOUSE (W. D. Stephens, mgr.): The Third Degree 1; pleased excellent business. Polly of the Circus, with Elsie St. Leon in the title role, 7. The Girl at the Helm 19. Royal Chef 20. The Man of the Hour 27.

LA JUNTA.—THEATRE (S. Dunkin, mgr.): McFadden's Flats 1; pleased good business. Sousa's Band 15; matinee only.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): The Round Up was given a metropolitan performance 4-9, with all the ceremonies, augmented co. and carloads of scenery. It was in most capable hands and the good-sized audiences all the week attested their approval by frequent hearty applause.—HARTFORD (E. H. Jennings, mgr.): The Berla Opera co. Sept. 30 sang two operas, The Mouse Trap Peddler and the Opera Ball, with good effect. Both were sung in German and this no doubt accounted for the rather light attendance, for the co. deserved the most liberal patronage. The Admiral, a new play by Louis Evan Shipman, proved a good comedy, and to the fine acting of William Hawtrey, assisted by a most capable co., prominent in which were Albert Parker, Violet Atherton, Charles Carey, Harriet Ross and Mathilde Deahon, was due the success of the play. The latter artiste is well remembered in good work with the Cook Stock co. of last Spring in The Warrens of Virginia. William Faversham 7, 8. Girl from Happyland 9. The Motor Girl 11-13. After an absence from this city of seven years it will be very gratifying to theatregoers to learn that Mrs. Fiske will appear at Parsons' 12, presenting Salvation Nell. A. DUMONT.

NEW HAVEN.—OPERA HOUSE (J. T. Hendricks, mgr.): Grace George in A Woman's Way 4; greeted by large audience; excellent co. The Girl of the Golden West 8, 9; a Belasco offering; good co.; splendid business. The Round Up 11-16.—HYPERION (E. D. Eldridge, res. mgr.): German Opera co. 4-6 presented The Opera Ball and The Mouse Trap Handler; to small, but appreciative, audiences; co. good. William F. Hawtrey in The Admiral 7-9; one of the brightest offerings in several seasons; excellent business; much enthusiasm. Mrs. Fiske in Salvation Nell 12. The Heart of Alaska 13. The Motor Girl 14-16. E. J. TODD.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson, mgr.): Louis Mann brought us The Man Who Stood Still 1, and the audience like it. The Girl of the Golden West 7. The Girl from Rector's 8. Grace George in A Woman's Way 9. Mrs. Fiske in Salvation Nell 11. The Yankee Doodle Detective 14. May Robson in The Rejuvenation of Aunt Mary 15, 16.—ITEM: Bass Violist Weidenhammer, of the Jackson's orchestra, joined The Follies of 1909 co. here. He is an all around musician of a celebrated family. WILLIAM P. HOPKINS.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): The Thief 2; drew a good-sized audience, and this splendid drama was given a fine performance by a capable co. May Robson 4 in The Rejuvenation of Aunt Mary had a large and representative house, and Miss Robson and her capital support delighted every one present, and curtain calls were numerous. The Girl from Rector's 5; drew a big house, and this popular farce was well presented by a competent co. The Servant in the House 9. A Stubborn Cinderella 13. A Broken Idol 14.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): The Servant in the House 1 played to large and highly pleased audience. Leigh De Lacy 4-9, presenting Clothes, followed by A Woman in the Case, The Three of Us, The Prisoner of Zenda, and The Kreutzer Sonata; the entire repertoire was effectively presented; supporting co. one of unusual merit; capacity business. St. Elmo 12. Eight Bells 13. Yankee Doodle Detective 16.—ITEM: George S. Irving, of The Servant of the House co., was entertained by W. P. Nickerson, of this city, while here 1.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): The Thief 1 to fair sized audience. The Rejuvenation of Aunt Mary 6 presented May Robson to excellent advantage to capacity. The Servant in the House 7 to an appreciative audience.—ITEM: Peter C. Cantwell, assistant treasurer of the Middlesex, has resigned to accept the position of assistant manager of a Woolworth store.

NEW LONDON.—LYCEUM (Walter T. Murphy, res. mgr.): The Thief; excellent co.; to good business. May Robson in The Rejuvenation of Aunt Mary, one of the best attractions ever seen here; capacity audience greatly enjoyed the bright lines and good acting. The Girl from Rector's, to good business. The Servant in the House 8. Otis Harlan in The Broken Idol 13. A Stubborn Cinderella 14. St. Elmo 15. The Gay Hussars (matinee and night) 16.

WATERBURY.—POLI'S (Harry Parsons, mgr.): The Clansman Sept. 30; attracted a good-sized audience. The Leigh De Lacy co. closed a successful week's engagement 2. The Girl from Rector's 7. Grace George in A Woman's Way 8. The Girl of the Mountains 9. The Girl of the Golden West 11.

PUTNAM.—BRADLEY (Klebart and Stineburg, mgr.): The Thief 6; strong co. and good business. The House of a Thousand Candles 11. The Traveling Salesman 18.

WINSTED.—OPERA HOUSE (Mills E. Norton, mgr.): The Girl of the Mountains 5; poor business; co. good. The Girl of the Golden West 12. Billie the Kid 13. Eight Bells 16. May Robson 23.

DANBURY.—TAYLOR'S OPERA HOUSE (H. E. Hamilton, mgr.): The Clansman 1; mediocre; fair business. A Servant in the House 2; exceptionally good to a small house. Vaudeville 4-9; fair, to big houses.

MERIDEN.—POLI'S (William Slack, res. mgr.): The Thief 1 to large and well pleased audience. Vaudeville 4-8 to large business. The Girl from Rector's 9. May Robson 14.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Billy the Kid; delighted large top heavy house. The Old Homestead 8. Yankee Doodle Detective 11. Eight Bells 13. St. Elmo 14.

DELAWARE.

WILMINGTON.—AVENUE (Conness, Edwards and Roth, mgrs.): The Liars 4-9. Leah Kleschna 11-16.—ITEMS: Management opened 4 with strong co. and good house. First stock co. ever permanently located in this town. Will probably prosper in this city, with a population of 95,000 and many nearby towns. Managers popular and ability and refinement of co. matter of comment. Margaret Pitt as Lady Jessica Nepean and Charles F. Miller as Sir Christopher Deering took eight curtain calls first evening. Marc MacDermott and Mabel Strickland also made good.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, mgr.): A Traveling Salesman Sept. 23; pleased large audience. York and Adams in Africa 24; to excellent business. Land of Nod 25; to well filled house. Andrew Robson in The Wolf 30; to large and well pleased audience.

JACKSONVILLE.—DUVAL (J. Deicher, mgr.): Dark for week past. Brewster's Millions 5, 6. A Gentleman from Mississippi 8.—DIXIE (Joseph Bughee, mgr.): The Ruth Raynor co. in St. Elmo 3-9.

GEORGIA.

ATLANTA.—GRAND (H. L. and J. L. De Give, mgrs.): Al. G. Field's Minstrel co. Sept. 24, 25; good co. to S. R. O. Blanche Walsh in The Test 26, 27; good co. and business. St. Elmo co., with Neil Twomey in principal role, 28, 29; excellent co. and business. Joseph and William W. Jefferson in The Henrietta 1, 2; good co.; fair business.—LYRIC (H. L. De Give, mgr.): Pierre of the Plains 27-2, with Severin De Deyn in principal role; excellent co.; to fine business. The Candy Kid 3-9.

AUGUSTA.—GRAND (Harry Bernstein, res. mgr.): Brewster's Millions 2, with matinee; good houses; well pleased. Human Hearts 4 pleased small audience. College Singing Girls and Walter Eccles 5 (Augusta city Lyceum) delighted large audience. Louis James 7. Harry Beresford 11.—WELL'S BIJOU (Harry Bernstein, mgr.): Wayne Musical Comedy co. 4-9 in The Circus Girl and The Money Makers; first class business; well pleased.

NEWNAN.—C. L. Baker has given up the idea of the New Theatre at this place, and has leased the Auditorium for six years. This is the only theatre in this city of eight thousand, and great things are expected. Mr. Baker has put in new stage furniture, dressing room fixtures, etc. The house is being booked by Charles A. Burt, and all contracts made for the New Theatre hold good for the Auditorium.

MACON.—GRAND (D. G. Phillips, mgr.): Beulah Poynter in Lena Rivers Sept. 28; good, to light house. Joseph and William W. Jefferson in The Henrietta 30; fine performance, to fair house. Al. G. Field's Minstrels 7. Human Hearts 8. Gentleman from Mississippi 9. Brewster's Millions 12. Devil's Auction 14.

CORDELE.—OPERA HOUSE (J. H. Shipp, mgr.): Brewster's Millions Oct. 11. Girl of the Sunny South 14. St. Elmo 18. The Lion and the Mouse 6. Paid in Full 11. Salome Jane 15. The Climax 19. The Servant in the House 22. John Griffith co. 24. Coburn's Minstrels 29.

ROME.—OPERA HOUSE (Joe Speigelberg, mgr.): The Wolf 2; good, to fair business. Devil's auction 4; fair co. and business. The Jeffersons in The Henrietta 5; excellent, to good business. Harry Beresford in Who's Your Friend 7. Brewster's Millions 14.

ATHENS.—COLONIAL (A. J. Palmer, res. mgr.): The Jeffersons in The Henrietta 4; excellent, to good business. Harry Beresford co. 8. Brewster's Millions 13. Coburn's Minstrels 15. Charles B. Hanford 20.

BRUNSWICK.—GRAND (W. A. Finney, mgr.): Al. G. Field's Minstrels 9. St. Elmo 12.

IDAHO.

BOISE CITY.—NEW PINNEY (James A. Pinney, owner; Walter Mendenhall, mgr.): Emma Bunting Oct. 5. Grand opera 11, 12. The Cat and the Fiddle 13, 14. Sunny Side of Broadway 25.—TURNER (J. K. Vanager, mgr.): Della Pringle Stock 27-2. The Rose of Virginia; splendid production by well balanced co.; satisfactory to big houses.—ITEM: The Turner will be under new management 4.—BOZ: Fine pictures and house not half big enough for the patronage. Lyric and Star, both fine pictures to good business.

ILLINOIS.

PEORIA.—GRAND (S. B. Harrington, res. mgr.): Her Dark Marriage Morn 3; excellent drama; fine business. A Stubborn Cinderella 6; drew well; co. fine. The Minister's Daughter 10.—MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): In Panama Sept. 30-2; large business; pleased. Florence Gear in Finfy Ruffles 3-6; one of most pleasing attractions; solid business. Babes in Toyland 7-9. Broadway After Dark 10-12. The Merry Widow 13. The Right of Way 14-16.—COLISEUM: United States Marine Band 9. Elks' Circus 15, 16.

QUINCY.—EMPIRE (W. L. Busby, res. mgr.): Billy Allen's Musical co. Sept. 27-30; pleased good houses. Plays: The King of Kokomo, The Isle of Smiles, McFee's Matrimonial Bureau. The Blue Mouse 1-2; satisfactory business; good co. The Wizard of Wiseland 3, matinee and evening, to good business; pleased. Henrietta Crosman in Sham 4; delighted large audience; excellent performance and co. Sousa's Band 8. Gay Morning Glory Burlesquers 9. The Blockhead 10. Jane Eyre 13. Jeff De Angelis 16.

DECATUR.—POWERS' GRAND OPERA HOUSE (Thos. Ronan, mgr.): Henrietta Crosman in Sham Sept. 30; to good house and pleased. The Top o' th' World 2; to fair matinee and did excellent business at night. A Stubborn Cinderella 5. Al. H. Wilson in Meta in Ireland 6. The Blue Mouse 8. The Wizard of Wiseland 9.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): The Man of the Hour Sept. 26; good business; deserved. Meadow Brook Farm 2; capacity matinee and full night; well rendered. Sousa's Band 7. Tempest and Sunshine 9. Cohan and Harris' Minstrels 10. Daniel Boone 13. Jane Eyre 15. 'Way Down East 16.

DIXON.—OPERA HOUSE (Harry McManus, mgr.): Mahara's White Minstrels to fair house; poor attraction. Jane Eyre 22; good to fair house. Prince of To-Night 28; good co. and pleasing performance, to $800 house; biggest this season. Bunco in Arizona 29; poor house; fair performance.

OTTAWA.—THEATRE (Chamberlin-Harrington Co.: M. Duffy, mgr.): Girls 1 delighted crowded house. W. B. Patton pleased good house 2. The Man from Home 12. The Prince of To-Night 16.

ELGIN.—OPERA HOUSE (F. W. Jencks, mgr.): The Prince of To-Night Sept. 30; drew capacity business, with Henry Woodruff as the star; pleased exceedingly. Bunco in Arizona 1; good; fine business. Rockwell Stock co. 7-9. The Man from Home 11.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Henrietta Crosman in Sham Sept. 27; excellent, to good business. W. B. Patton in The Blockhead 1; fair attendance; pleased. Just a Woman's Way 2; capacity. Prince of To-Night 15.

AURORA.—GRAND (Chas. Lamb, res. mgr.): Henry Woodruff in The Prince of To-Night Sept. 29; excellent co. and production, to S. R. O.; very appreciative audience. Man from Home 10. Bezzar Prince Opera co. 11.

PRINCETON.—APOLLO (H. L. Sharp, mgr.): Shubert's Girls Sept. 30 more than pleased small house; excellent co. Lecture course 7. William Owens 16. The Prince of To-night 18.

JACKSONVILLE.—OPERA HOUSE (L. P. Anderson, mgr.): The Girl from the U. S. A. 2; good co.—ITEM: The Lavose Sisters deserve special mention.

GALESBURG.—AUDITORIUM (F. B. Powelson, mgr.): Paid in Full Oct. 7. The Gay Morning Glories 8.

STERLING.—ACADEMY (W. F. Lipp, mgr.): Girls Sept. 29; delighted good house. Bunco in Arizona 30; fair, to light business.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Somers, lessee; Horace C. Judge, res. mgr.): Florence Gear in Finfy Ruffles opened season to good house 2. The Climax 4-9 pleased, to good business. Maxwell-Hall Stock co. 11-16. The Road Up the Mountain 18. The Right of Way 19. Primrose Minstrels co. 21. J. K. Hackett in Samson 22. The Traveling Salesman 23.—AUDITORIUM (Harry G. Sommers, lessee; Horace C. Judge, res. mgr.): Paid in Full Sept. 29, 30; drew well and pleased. Powell and Cohn's Minstrel Comedy co. 4-9 to good business in Yankee Doodle Boy, My Queen Callco and Cupid, and The Prize Fighter. Queen of the Moulin Rouge 11. Girl That's All the Candy 13. Henry E. Dixey in Mary Jane's Pa 14. Maclyn Arbuckle in The Circus Man 15. Cohan and Harris' Minstrels 16. Madame Johanna Gadski (concert) 18.—INDIANA (Thomas Moss, mgr.): All the Comforts of Home 3-9 to two good houses daily by Indiana Stock co. Thelma 10-16.—ITEMS: David Garrick will be produced by the Notre Dame Stock co. in Washington Hall, Notre Dame University, Dec. 2.—A vaudeville bill will be given on Founder's Day, Oct. 13.—Home Coming Week was celebrated in South Bend 3-9. Large crowds were in daily attendance, and many outside attractions were here for their entertainment.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, lessee): Stubborn Cinderella 3 to packed business; show good. Wright-Huntington Players 4; business good. In the Bishop's Carriage 5; same co.; two performances; matinee: S. R. O.; this co. is to play indefinitely. Henry E. Dixey 6 in Mary Jane's Pa; big business; show great. Wright-Huntington Players 7-9.—COLISEUM (Harry Bronson, mgr.): Broadway Gaiety Girls 3; good business. Cozy Corner Girls in Atlantic City 10.

NEW CASTLE.—ALCAZAR (B. F. Brown, mgr.): Road Up the Mountain 5; good co. and house. Beverly 6; good, to S. R. O. Woman of Mystery 8. Prince Chap 15. Frivolous Bonnie 16.—ITEM: New Castle has grown from a city of 5,000 to 10,000 inhabitants in the past two years, and the theatrical business has increased accordingly.

RICHMOND.—GENNETT (Harry G. Somers, mgr.): The Climax Sept. 29; good co. The Right of Way 30; only fair co. to small house. Dark 1-4. Mary Jane's Pa 5; good co. Coming: The Road Up the Mountain, The Girl That's All the Candy, The Traveling Salesman, and Beverly.—NEW PHILLIPS (O. O. Murray, mgr.): Dark 27-6.

GOSHEN.—JEFFERSON (H. G. Sommers, mgr.): The Climax 1; splendid satisfaction, to good business; Ann Swinburne especially created a fine impression in the role of Adelina. The Girl That's All the Candy 6. The Right of Way 7. Beverly 13. The Road Up the Mountain 14. Maxwell-Hall Stock 25-30.

EVANSVILLE.—WELLS' BIJOU (Chas. H. Sweeton, mgr.): The Yankee Doodle Detective Sept. 30-2; drew light houses. Primrose's Minstrels 3; pleased good houses. Sold Into Slavery 4, 5; to fair houses at popular prices. The Cowboy and the Thief 10. Al. H. Wilson 11. Fluffy Ruffles 12.

MICHIGAN CITY.—GRAND OPERA HOUSE (Otto Dunker, mgr.): Powell and Cohn Comedy co. closed a very successful week at the Grand 3. Hickman and Bessey Stock co. opened week stand 4 and is giving good satisfaction to S. R. O.

HUNTINGTON.—THEATRE (H. E. Rosbrough, mgr.: Paid in Full Oct. 7. Rosar Mason Stock co. 11-16. The Prince Chap 23. A Hired Girl 26. Pagoda 2. The Girl Question 15. The Time, the Place and the Girl 22. Majestic Stock co. 23-27.

MADISON.—OPERA HOUSE (E. J. Mathews, mgr.): Parsifal Oct. 2; pleased good house. Beverly 4; cancelled. 'Way Down East 11; large advance sale. Hearth and Home 13. Paid in Full 22. Culhane's Comedians 25-30. Buster Brown Nov. 1. French Folly 4.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl, mgr.): Parsifal Sept. 30; fair, to fair business. The Prince Chap 2; pleased light business. Cook Stock co. 11-16.

LOGANSPORT.—NELSON (Fred Smyth, mgr.): Paid in Full 4; good co., to fair business. Monte Carlo Girls 6; good business. Little Johnny Jones 7. The Right of Way 8.

LA PORTE.—HALL'S (Wilbur J. Hall, mgr.): A Texas Pal 11. Adams and Guhl in In Panama 16. Powell and Cohan's Musical Comedy co. 18-20. Girl That's All the Candy 25. Pagoda's Musical Comedy co. 30.

ANGOLA.—CROXTON OPERA HOUSE (R. R. Willis, mgr.): Courtney Morgan in Woman of Mystery 4; very fine, to fair business. Hidden Hand 9. William Owen in Merchant of Venice 19. Thorns and Orange Blossoms 28.

BLOOMINGTON.—HARRIS-GRAND (R. H. Harris, mgr.): Thorns and Orange Blossoms 2; pleased capacity houses, matinee and night. Parsifal 5. Gingerbread Man 8.

MUNCIE.—OPERA HOUSE (H. R. Wysor, mgr.): The Climax Sept. 27; good performance, to good business. A Stubborn Cinderella 1; delighted full house.

PRINCETON.—KIDD (Geo. P. Kidd, mgr.): Parsifal 7; great attraction, to good crowd. 'Way Down East 11. Gingerbread Man 20. Dry Town, with S. Miller Kent, 23.

LINTON.—GRAND (Lorner and Breining, mgrs.): Guy W. Cook Stock co. 4-9; to good business.—ITEM: House has been thoroughly renovated and business outlook is bright.

ROCHESTER.—ACADEMY (Turp Davidson, mgr.): The Hidden Hand co. 4; pleased large sized house; co. good.

NOBLESVILLE.—WILD'S GRAND (I. Wild, mgr.): Rosar-Mason Stock co. 4-9. Shadows of a Great City; pleased crowded house.

WABASH.—EAGLES' (C. A. Holmes, mgr.): Monte Carlo Girls 1; pleased good business.

LAFAYETTE.—NEW DRYFUS (Cary P. Long, mgr.): Merry Widow 12.

LOGANSPORT.—BROADWAY (E. D. Sipe, mgr.): W. C. Herman Stock co. to biz business 4-6.

IOWA.

DAVENPORT.—BURTIS' OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): The National Opera co. opening a week's engagement here Sept. 27; disbanded on account of poor patronage. House dark 28-4. Henrietta Crosman 5 in Sham; delighted a large and enthusiastic audience. Gay Morning Glories Burlesquers 6. U. S. Marine Band 8. The Little Homestead 10. In Gay New York 11. The Pagoda 12. The Slow Poke 17. Three Weeks 18. Marie Cahill 19. Lew Dockstader's Minstrels 20. Jeff De Angelis 23. Mr. Bohumir Kryl 26. Fanst 27. The Blue Mouse 28. James Sheehan Opera co. 30, 31.—PRINCESS (Chamberlin, Kindt and Co., mgrs.): The Princess Stock co. presented The Belle of Richmond 3-10; patronage has been very good at this house since its opening.—GRAND OPERA HOUSE (D. L. Hughes, mgr.): The Merry Widow 9, 10. Billie Burke in Love Watches 11.

IOWA FALLS.—METROPOLITAN OPERA

HOUSE (E. O. Ellsworth, mgr.): Girls Sept. 30; to light business; one of the best attractions ever seen here; fine cast and complete production. The Red Mill 1; to capacity business; pleased. Flora De Voss Co. 4-6; playing Merely Mary Jane, The Cowboy's Girl and College Chums; excellent vaudeville features offered by Ruby Rotmour and Gilmore and Castle. Schildaret Hungarian Orchestra 11 (College lecture course number). Jack Mahara's All-White Minstrels 8.——ITEM: Lew Harrington, stage director with the Morgan Stock co., visited his brother, Manager Harrington, of the Orpheum, 30.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co., mgrs.): Gay Morning Glories Burlesquers Sept. 30; did good business. Tempest and Sunshine 2; pleased good business. Jane Eyre 9. The Pagoda 14. District Leader 20. The Blockhead 22. Howe's Pictures 23. The Man from Home 25. The Beauty Spot, with Jefferson De Angelis, 29.——ITEM: The Tempest and Sunshine co. is an exceptionally good one.

SPENCER.—OPERA HOUSE (Franklin Flotte, mgr.): Blind Organist Oct. 2; failed to please good house. The actors were good but a poor play; co. disbanded here. The manager, Mr. Bellew, will take out a new co. in The Servant Girl. Tempest and Sunshine 9. The Man on the Box 11. M. G. M. lecture course 18. What Would You Do? 20. Ralph Riggs 26.

WATERLOO.—SYNDICATE THEATRE (A. J. Busby, mgr.): Vaudeville Sept. 27-9.——WATERLOO (A. J. Busby, mgr.): William Owen in Merchant of Venice 30; pleased full house. Sam Scribner's Show 1, 2; good show and business. Girl from U. S. A. 4; good business and co. The Fighting Parson 6. Chic Perkins 7. Cracker Jacks 8, 9.

CLINTON.—THEATRE (C. E. Dixon, mgr.): The Red Mill 3 pleased two good houses. Gay Morning Glories 4 thrilled very good business. The Merry Widow 6, with George Damourel and Frances Cameron as the principals, again pleased a full house. The Pagoda 9. S. Miller Kent in A Dry Town 10. In the Bishop's Carriage 13. Babes in Toyland 17. Krybe Concert co. 23.

DUBUQUE.—GRAND (William L. Bradley, mgr.): Donald Robertson in The Art of Life 2; drew two meagre audiences, which he pleased. Red Mill 4; full house. Merry Widow 5. Paid in Full 8. The Girl from the U. S. A. 9, 10. The House Next Door 11. In the Bishop's Carriage 14. Babes in Toyland 18. My Dixie Girl 22. Faust 23. A Pair of Kids 30.

EAGLE GROVE.—ARMORY OPERA HOUSE (W. F. Insel, mgr.): Tempest and Sunshine Sept. 30; pleased good house.——COSMO (R. R. Sherboody, mgr.): Liberty Amusement co. presented Around the World in Ninety Minutes 23-25. Musical Turners 27-29; good; fair business.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier, bus. mgr.): Richard Carle in Mary's Lamb Sept. 29; fine, to capacity. Jane Eyre 1 pleased fair house. The Red Mill, matinee and night, 2; good, to full houses. Henrietta Crosman 6. Merry Widow 7. Minister's Daughter 9.

KEOKUK.—OPERA HOUSE (D. L. Hughes, mgr.): The Red Mill Sept. 27; good co. to S. R. O. The Man of the Hour 30 pleased capacity. Henrietta Crosman in Sham 1; excellent co. and business. Paid in Full 6. In the Bishop's Carriage 9.

ANAMOSA.—GRAND (Clifford L. Niles, mgr.): Mahara's Minstrels Sept. 28; good house. Donald Robertson Players in Art of Life 4; excellent co. Man on the Box 6. Little Homestead 13.

OTTUMWA.—GRAND (J. F. Jersey, mgr.): Jane Eyre Oct. 5; pleased capacity.

KANSAS.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): A Dry Town Sept. 27; splendid co., to good business, but play failed to please. A Girl at the Helm 7. Morey Stock co. 11-16. A Stubborn Cinderella 22. The Red Mill 23. Ada Meade 26. Matinee Girl co. 28-30.

ARKANSAS CITY.—RANNEY'S FIFTH AVENUE THEATRE (Merrill Jeffries, mgr.): Matinee Girl Sept. 29; to packed house; pleased.——ITEM: This theatre is playing this year with great results.

COLUMBUS.—McGHIE'S THEATRE (W. E. McGhie, mgr.): The Blue Mouse Sept. 30 gave a very good performance to big business. Cushman Musical Comedy co. 4-6; opened 4 with The Toymaker's Dream; pleased fair business. Humpty Dumpty 9. The Wolf 22.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): Barrie Graham Attractions 4-9; first night very good.——CONVENTION HALL (J. A. Kimball, mgr.): Hinshaw Grand Opera co. 7. The Red Mill 22.

ANTHONY.—GRAND (R. R. Beam, mgr.): Boston Ideal Opera co. in Said Pasha Sept. 28; good business and co. Matinee Girl 2; fair house and co. The Wolf 15.

CHANUTE.—HETRICK (F. Lee Williams, mgr.): The Blue Mouse delighted a very large audience 5, with dainty Alma Earl as the Mouse. The theatrical outlook is unusually good.

OTTAWA.—ROHRBAUGH (S. R. Hubbard, mgr.): On the Suwanee River 2 gave a pleasing performance to fair business. The Blue Mouse 6. Sousa's Band 12. The Girls 19.

HUTCHINSON.—HOME (W. A. Loe, mgr.): The Wolf co. 2; very fine co., to large and well pleased business.

KENTUCKY.

PADUCAH.—THE KENTUCKY (Carney and Goodman mgrs.): The Gertrude Ewing Stock co. pleased splendid business entire week Sept. 27-2; co. capable, and vaudeville acts were features of the engagement. The Final Settlement 8. Pan Handle Pete 11. Florence Gear in Fluffy Ruffles 13. Way Down East 14. Kidnaped for a Million 16. The Night of the Fourth 23. Moving pictures dark nights.——ITEM: Local interest centres in the announcement that Richard I. Scott, a Paducah boy in the Louis James co., presenting Henry VIII, will lecture upon Shakespearean drama ahead of his co. during the present season.

OWENSBORO.—GRAND (Pedley and Burch, mgrs.): Robert Dalton in When His Wife's Away Sept. 29; fair business; pleased audience. Hayes-Connolly Stock co., headed by Bertha Thorn, opened a week's engagement 4 to S. R. O. in A Daughter of France. Way Down East 13. Joseph F. Sheehan Opera co. 14. The Golden Girl soon.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): Bonnell's Big City Show 4-16; to deservedly large business.

LOUISIANA.

NEW IBERIA.—ELKS' (J. Schard, lessee): McFadden's Flats Sept. 12; fair co. and business. Tim Murphy in My Boy 13 pleased good house. Graustark 19; good co.; big house. Yorke and Adams 10. The World and the Woman 15.

MAINE.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): The Girl of the Mountains Sept. 27; good business; production fair. Dan Sully in The Matchmaker 28; usually draws well, but business quiet on account of stormy weather. David Copperfield 30; splendid performance to well filled house. Deadwood Dick's Last Shot 1; small but enthusiastic audience. Peck's Bad Boy 2; drew well. Brothers Byrne in Eight Bells 4 pleased large audience. The Third Degree 6; S. R. O.; particularly strong production and exceptionally well staged; Marion Kirby in the part of Annie Jeffries is deserving of especial mention. Paid in Full 8. The White Squaw 14.——ITEM: The theatres in this city have had an exceptionally big business at the openings the past month.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Deadwood Dick's Last Shot closed Sept. 29 to fair business. New Eight Bells 30-1; well pleased fair audiences; co. and performance good. David Copperfield 2 to light business; co. and performance acceptable. Peck's Bad Boy 4 to fair house; co. and performance passable. Paid in Full opened 5 for two nights to small audience. The Burgomaster 13, 14. The White Squaw 15, 16. The Thief 23. Indoor Circus 28-30.

ROCKLAND.—FARWELL OPERA HOUSE (Fred M. Eugley, mgr.): House of a Thousand Candles Sept. 28; nice performance; pleased. Daniel Sully in The Match Maker 29; Mr. Sully delighted the audience as usual. Deadwood Dick's Last Shot (canceled) 2. Peck's Bad Boy 5. David Copperfield 6 (canceled). The Third Degree 13. The White Squaw 21. The Thief 26.

BRUNSWICK.—TOWN HALL (H. J. Given, agt.): Lorello Concert co. 13.——PICTURELAND (Hindoo Sam, mgr.): The Girl from Paris co. 27-2; good co.; packed houses. Manhattan Girls co. 4-9.

MARYLAND.

FREDERICK.—NEW CITY OPERA HOUSE (Pearce and Scheck, mgrs.): Uncle Tom's Cabin 20. Wildfire 27; good, to fair business. Moving pictures and Professor Talkerton, Madame Hoffman and Vernor in vaudeville 28-2. Paid in Full 30; excellent, to an appreciative audience. Holy City Nov. 4 pleased good business. Moving pictures and the Franklins, Carbeni, Howard and Pielert, and Abbie Schofield in vaudeville 5-7. Myrkle-Harder Stock co. 18-23.

ANNAPOLIS.—COLONIAL (W. A. Hollebaugh, mgr.): East Lynne 4; poor performance and business. Merchant of Venice 6; good performance, to fair business. John Griffith 8. Fred Niblo 9, 10, 23, Nov. 6. Myrkle Harder Stock co. 25-30.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): May Robson and an excellent co. presented The Rejuvenation of Aunt Mary Sept. 30 and scored a decided hit. Miss Robson invested the character of Aunt Mary with skill and gave a most delightful portrayal that won her many well deserved curtain calls. Paul Decker as Mitchell was exceptionally good. Jack Storey made a manly John Watkins, Jr. John McMahon, Nina Saville, Harry Cowley, Faye Cusic, and Lela Thomason were very good. The stage settings added much to the enjoyment of one of the best presented productions of the season. Pleased fair attendance. For Her Children's Sake 1 canceled. Concert, matinee, vaudeville and pictures, 3, to large attendance. Gage Stock co. 4-9 (daily matinees) opened 4, presenting The Belle of Richmond, with Anna Leon, D. F. Benn, and Albert Morton; co. fair; plays well staged; attendance fair. Plays: The Golden Rule, Sapho, His Majesty and the Maid, Rival Candidates, A Fighting Chance, and Little Alabama. Concert 10. The Broken Idol 11. The Traveling Salesman 12, 13. The Gay Hussars 14. Uncle Dave Holcomb 15, 16. St. Elmo 18. The Girl from Rector's 19. Rose Stahl 20. Wanted by the Police 21-23. The Thief 25. The House of a Thousand Candles 26, 27. The Old Homestead 29.——ITEM: Mrs. Nellie McCoy, of this city, gave a dinner in honor of Harry Stone, of A Stubborn Cinderella co., Sept. 29.

NORTHAMPTON.—ACADEMY (B. L. Potter, mgr.): The Girl of the Golden West 1; good co.; fair business. The Old Homestead 4; good co. and good business. The Grace George co. in A Woman's Way 8; excellent co. and good house. A Girl of the Mountains 9; fair co.; fair business. May Robson co. in The Rejuvenation of Aunt Mary 7; pleased capacity.——ITEMS: After the second act Miss Robson responded to repeated calls in a brief word of thanks, and at the close of the performance the large number of Amherst students in the audience gave a rousing Rah! Rah! Rah! Miss Robson.——Human Hearts, billed for 9, postponed to 27.

BROCKTON.—CITY (W. B. Cross, mgr.): A Stubborn Cinderella 1, with Harry Stone and Grace Edmonds in the leading roles, supported by a good co. pleased large house. The Yankee Doodle Detective 4, with Robert E. Keene in the title-role to fair business. The Traveling Salesman 5-8 opened to large and pleased audience; Austin Webb as Bob Blake and Rosalind Coghlan as Beth Elliott deserve mention for good work and the support was well balanced. Marie Rostell co. 11-13. Charles Dalton in The Servant in the House 16. Rose Stahl in The Chorus Lady 23.——ITEMS: James Forbes, author of The Traveling Salesman and general manager of the H. B. Harris' attractions, was in the city and witnessed the performance 5.——Joseph Reagan, of the Graustark co., was in the city visiting his mother 7.

WORCESTER.—THEATRE (J. F. Burke, res. mgr.): Frank Dickson headed a strong co. in Billy the Kid to good houses 4, 5; Alexander McDearmaid and Daisy D'Orsta deserve mention. Otis Harlan in A Broken Idol 8, 9. G. P. Huntley in Kitty Grey 11. The Gay Hussars 12. De Wolf Hopper's A Matinee Idol 13. William Lawrence in Uncle Dave Holcomb 14. The Traveling Salesman 15, 16.——FRANKLIN SQUARE (Joseph A. Mac, res. mgr.): Charlotte Temple 4-9; well played to fair business; Blanche Sweet acted her part in a winning way, while Sully Girard as Lieutenant Belcour showed marked ability. The River Pirates will be seen 11-16.

LOWELL.—HATHAWAY (John I. Shannon, res. mgr.): 4-9 good bill; capacity; Farley and Doogan, Phyllis Gordon, Walter Perkins and co., Hugh Blaney, Bert Howard and Effie Lawrence, Farnum and Clark Sisters, Volta. 11-16: Potts Brothers and co., Amy Ricard, Lester Longegan and co., Frey Twins.——NEW PALACE (Carl Cookson, mgr.): Burlesque and vaudeville 4-9; good houses.——OPERA HOUSE (Ralph A. Ward, res. mgr.): The Gay Hussars 4 pleased large audience. William Lawrence in Uncle Dave Holcomb 5, 6, did fair business. A Broken Idol (return engagement) 7. Eight Bells 8, 9. Harold Vosburgh in Wanted by the Police 11-13.

LAWRENCE.—OPERA HOUSE (John R. Oldfield, res. mgr.): William Lawrence in Uncle Dave Holcomb Sept. 30-2; fair business. The Gay Hussars 5; good house. A Broken Idol 6; fair house. The Volunteer Organist 7-9. Rose Stahl in The Chorus Lady 11. The Thief 12. Wanted by the Police 14-16.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): A Girl of the Mountains Sept. 30; topheavy house. A Stubborn Cinderella 2 pleased large audience. James Kyrle McCurdy in The Yankee Doodle Detective 5, 6; good business. The Traveling Salesman 11.

GLOUCESTER.—UNION HILL (Lothrop and Tolman, mgrs.): A capable co. in The White Squaw pleased a fair house 1. The Final Settlement 7. The Thief 9. Whitesides Stranss co. 11-16. Paid in Full 15. Volunteer Organist 27.

MICHIGAN.

GRAND RAPIDS.—POWERS' (Mrs. Billman, mgr.): Paid in Full Sept. 24, 25; excellent co., to good business. Dark 26-1. A Gentleman from Mississippi 2 to good business. The Circus Man 4-6; good and deserved better attendance. The Thief 8-10. Climax 11-13.——MAJESTIC (Orin Stair, mgr.): George Primrose's Minstrels 23-25 pleased good business. Fluffy Ruffles 26-29; very good co., to good business. Morrison's Faust 30-2. The Right of Way 3-6; very good. Buster Brown 7-9. Sis Hopkins 10-13.——ITEM: Cary Long, treasurer of Powers' for the past two years, has accepted the position of manager of the new theatre at Lafayette, Ind., which has just been added to the Sommers' circuit.

KALAMAZOO.—NEW FULLER (C. H. McGurrin, mgr.): Florence Gear in Fluffy Ruffles 1; pleased. The Right of Way 2; very fine co.; good business. Rose Melville in Sis Hopkins 7. Hyde's Theatre Party week 11. Macklyn Arbuckle in The Circus Man 16. The Climax 18.——ITEM: Charles H. McGurrin succeeds H. W. Crull as manager of New Fuller. Mr. Crull being promoted to general assistant to W. S. Butterfield, manager of the Michigan Vaudeville Circuit.——MAJESTIC (H. W. Crull, mgr.): Week 4: Victor Faust, the Two Bissons, Fred Ray's Players, Maxim's Living Models.——ACADEMY (B. A. Bush, mgr.): Dark.

BAY CITY.—WASHINGTON (W. J. Daunt, mgr.): Miss Idlewild, a musical comedy, was given its third presentation on any stage here 2, and scored a success. Fred Mace is the leading comedian, and has a part well adapted to his personality. Ferrullo's Band gave two concerts 3. The Thief 13. Howe's pictures 16, 17. James K. Hackett 18. Maclyn Arbuckle 19. Honeymooners 24. Prince of To-Night 27. Prince Chap 29. The Traveling Salesman 30.——ALVARADO (W. J. Daunt, mgr.): Morris-Thurston permanent stock co.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Paid in Full delighted large audience Sept. 22. Parsifal was accorded many curtain-calls 27; fine performance. Hyde's Theatre Party presented The Meddler, A Gilded Fool, Chimmie Fadden, Still Water Runs Deep, and The Texan 4-9. A Daughter's Devotion is due 12. Eugene Lorant (magician) comes 14. Lyman Howe's pictures 15. The Thief 21. Henry Woodruff in A Prince of To-night 25.

PORT HURON.—MAJESTIC (Sam Hartwell, mgr.): Miss Idlewild, with Fred Mace, 6 pleased capacity; this co. has canceled its Canadian engagements and will return to Chicago for an indefinite run at the Whitney; the cast will be enlarged. The Thief 15. Sis Hopkins 16. Lyman H. Howe's moving pictures 20.

ANN ARBOR.—WHITNEY (A. C. Abbot, mgr.): A Gentleman from Mississippi Sept. 30 responded to ten curtain-calls; full house. Sis Hopkins 4 pleased good business. Lewis Morrison's Faust 5; good production and business. Buster Brown 11. Howe's pictures 14. The Thief 16. Henry Dixey in Mary Jane's Pa 19.

ESCANABA.—OPERA HOUSE (P. M. Peterson, mgr.): The Great Divide 4 pleased full house; co. excellent. Dougherty Stock co. 17. The Girl from the U. S. A. 10.——REN'S MAJESTIC (Ben Sallosky, mgr.): The Jordan Dramatic co. closed 3 after doing fair business; co. poor. Pictures and songs 4-9.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Hyde's Theatre Party in repertoire Sept. 29-4 to very large business and gave excellent satisfaction, playing A Gilded Fool, Chimmie Fadden, Still Water Runs Deep, The Texan, The Meddler, and The Suburban Winner. Faust 6.

LANSING.—BAIRD'S (F. J. Williams, mgr.): The National Stock co. in six very good productions and drew the houses. Fluffy Ruffles 30; to a good house and did a fine business. The Gay Musician 2; to a good house and business. The Thief 12. Hyman Howe 21. Prince of To-Night 22. Traveling Salesman 27.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Henry Miller presented The Great Divide Sept. 30, to packed house and gave entire satisfaction. Signor Luigi D. Urbano and Band of forty-five pieces 28-4; gave a musical treat which was appreciated.

JACKSON.—ATHENEUM (H. J. Porter, mgr.): Orpheum Stock co. Sept. 26-3; good co.; to good houses. Burr McIntosh in A Gentleman from Mississippi 1; excellent co. and business. Faust 4. Sis Hopkins 5. A Country Kid 9.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): The Royal Chef Sept. 22; to good house; co. fair. Faust 27; fair house and co. The Great Divide 1; first-class co. to capacity.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (B. H. Widger, mgr.): Frivolous Bowery Sept. 22 pleased good house. Courtney Morgan co. 29-2 to S. R. O.; good.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (E. J. Welsh, mgr.): Paid in Full 2; matinee and evening; excellent co. Rose Melville in Sis Hopkins 8.

IRON MOUNTAIN.—OPERA HOUSE (A. J. Rundle, mgr.): Faust Sept. 29; pleased large audience. Sherman Stock co. 4-9. The Girl from U. S. A. 22.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan, mgr.): The Great Divide Sept. 28; good co. and business. The Girl from U. S. A. 8.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Winninger Brothers' Stock co. Sept. 27-3 to large business; best of satisfaction. Plays presented: John the Janitor, The Golden Rule, A Stranger in a Strange Land, The Old Mill Stream, Reaping the Harvest, Rip Van Winkle, Gypsy's Warning, Our German Senator, and Arkansas Traveler. Victor Moore in The Talk of New York 5. The Man on the Box 6. Faust 8. The Golden Girl 9. Forty-five Minutes from Broadway 11.

NORTHFIELD.—AUDITORIUM (A. K. Ware, mgr.): Lena Rivers Sept. 22; good co. and business. Wm. Owen in As You Like It 25; pleased good house. The Royal Chef 1; very good. The Man on the Box 5; good co. and business. Palmatier Sisters Concert co. 11. A Texas Ranger 14. A Pair of Country Kids 16. Farmer's Daughter 19. Otterbein Male Quartette 25.

MISSISSIPPI.

JACKSON.—CENTURY (S. C. Marshall, mgr.): The Soul Kiss Sept. 27 had a larger audience than deserved. Yorke and Adams 28 pleased large house. The Land of Nod 29, matinee and night; business and co. good. The Traveling Salesman 5. Forgiven 13. Al. G. Field 20. Louis James 22. Harry Beresford 26. Two Merry Wives 27. Final Settlement 28. Devil's Auction 29. Adelaide Thurston 30.

COLUMBUS.—THEATRE (James W. Newby, mgr.): Demorest Comedy co. Sept. 27-2 in A Wild Rose, The Mask Ball, Daughters of the South, Ku Klux Klan, Midnight Elopement, Jesse James, and The Miner's Daughter.

GULFPORT.—OPERA HOUSE: Yorke and Adams 2; fair attraction to large attendance; no orchestra.

MISSOURI.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): The Sweetest Girl in Dixie Sept. 23; fair business. Alma Earle in The Blue Mouse 28; excellent co.; good house. The Cow Puncher 30; fair co.; showed to poor crowd. The Shepherd Prince (local) failed to pleased good house 1. Tempest and Sunshine 7.——ITEM: The Blue Mouse was the first of the Shubert attractions seen here. Others are booked for the near future.

ST. JOSEPH.—TOOTLE (C. U. Philley, mgr.): The Golden Girl Sept. 27 pleased capacity business. Bert Williams in Mr. Lode of Koal 2 played to S. R. O.; star very funny. John Mason in The Witching Hour 3, matinee and night; same co. as last year; delighted two good houses.——LYCEUM (C. U. Philley, mgr.): The Suwanee River 26-29 pleased fair business.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. C. Jeffers, mgr.): Ellsworth Players in Humpty Dumpty, three nights, commencing Sept. 30; co. and business good. The Perrys in Kidnapped for a Million 4. Robert Dalton in When His Wife's Away 5. Moses, Prince of Egypt 9.

HANNIBAL.—PARK (J. B. Price, mgr.): The Man of the Hour Sept. 29; excellent co.; good house. Wizard of Wiseland 2 pleased two good audiences. Paid in Full 6. Sousa's Band (matinee) 8. W. B. Patton in The Blockhead 9. Jane Eyre 13. S. Miller Kent in A Dry Town 14. Just a Woman's Way 16.

MOBERLY.—HALLORAN'S (P. Halloran, mgr.): In the Bishop's Carriage 8. Heart of an Indian 9. S. Miller Kent in A Dry Town 15. The Great Divide 16. North Brothers 18-23.

JEFFERSON CITY.—THEATRE (Richard Axel, mgr.): Billy Clifford in A Girl at the Helm 4; pleased fair house.

LEXINGTON.—GEYER'S (Ed. Hoehner, mgr.): The Arizona Earl Sept. 28; fair co., poor business. Parsifal 11.

MONTANA.

MISSOULA.—HARNOIS (C. A. Harnois, mgr.): Wright Lorimer in The Shepherd King 5. Paid in Full 6. Chauncey Olcott in Razzed Robin 7.

BUTTE.—BROADWAY (James K. Hasiet, mgr.): Chauncey Olcott 3, 4. In Old Kentucky 5, 6. Paid in Full 8, 9. Lo 10, 11. A Parisian Model 13, 14. The Talk of New York 17-19. Commencement Days 20, 21. Dustin Farnum 26, 27.——FAMILY (G. N. Crawford, mgr.): Harry Cornell Stock co in Just Before Dawn 3-9. The Great Conspiracy 10-16.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): The Golden Girl Sept. 28, 29, pleased good houses. Bert Williams in Mr. Lode of Koal 30 attracted a well filled house. Fulton Stock co. 5-9 in Piney Ridge, The Witching Hour, McFadden's Flats, and A Stubborn Cinderella will follow.——LYRIC: The Silver Girl 27-2; well received by good houses.——ITEM: The Fulton Stock co. have made many friends here, who will regret to see them leave at the close of their season.

KEARNEY.—OPERA HOUSE (J. F. Sapp, mgr.): The Wolf Sept. 22; the usual excellent performance to fair business. Moving pictures 27-29; good business. A Dry Town 1; good business; co. excellent; vehicle mediocre. The Rose in repertoire 7-9.

NORFOLK.—AUDITORIUM (M. W. Jencks, mgr.): Lyman Twins Sept. 28 pleased fair house. The House of a Thousand Candles 1; fine co.; good business. Montana 4. The Girl and the Stampede 7. The Man of the Hour 12.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Charles F. King, bus. mgr.): Sherman's moving pictures 2 pleased capacity. The House of a Thousand

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Candles 4; fair business; good performance; William Webb deserves mention for excellent work in the part of Bates. Sherman's moving pictures every Saturday. The Thief 14. The Third Degree 18. Helen Grayce co. 25-30.——ITEM: David Copperfield, booked for 11, has canceled.

ROCHESTER.—METROPOLITAN (L. R. Lefler, mgr.): Grace Hayward co. Sept. 27-2 to S. R. O. business, with The Great Question, Thelma, St. Elmo, Raffles, When Knighthood Was in Flower and The Woman and the Wife; excellent co. The Man on the Box 4 to good business; co. good. The Red Mill 8. The House of a Thousand Candles 15. The Farmer's Daughter 16. Babes in Toyland 20.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble, mgrs.): Shuberts presented Girls Sept. 28; good co.; gave good satisfaction, to fair business. The Royal English Bell Ringers 30; first entertainment of the lecture course; pleased. The Minister's Daughter 2 pleased fair business. John A. Himmelein presents The Yankee Doodle Stock co. 4-9.

PORTSMOUTH.—THEATRE (F. W. Hartford, mgr.): The Broken Idol, with Otis Harlan as the bright particular star, scored heavily; fine business. Paid in Full 8. The Third Degree 15, 16.——ITEM: Pictures and vaudeville every evening when no regular attractions are offered.

MANKATO.—THEATRE (C. H. Griebel, Jr., mgr.): King Dodo 2 to fair house; co. good. Victor Moore in The Talk of New York 4 to good house; co. best of the season; Moore made a hit with the audience. The Golden Girl 6. The Red Mill booked for 12.

ALBERT LEA.—BROADWAY (F. H. Mallery, mgr.): Wyoming Sept. 30; good co. and business. The Golden Girl 7. The House of a Thousand Candles 11.——BIJOU (Pramer and Babbitt, mgrs.): Moving pictures and amateur vaudeville, to good business.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Lyman Howe's pictures 6; large and enthusiastic audience.

NEW JERSEY.

BURLINGTON. — AUDITORIUM (Charles M. Lanning, mgr.): W. E. Nankeville presented The Village Parson 2 to a fair audience; the performance gave general satisfaction. Minnie Victorson in The Woman Pays 7. Billy the Kid 14. A Knight for a Day 16. The Girl of the Golden West 25.——ITEMS: The Metropolitan Band, led by Gilbert Irons, furnished a delightful programme of music at the Mt. Holly Fair 4-6.——David Rodesky, of Paterson, the picture machine operator at the Auditorium, has purchased a local cigar store.—The mid-week vaudeville which was introduced by Manager Lanning at the Auditorium Sept. 30 was a huge success.—The writer is indebted to P. Lewin Martel, of Lewin-Martel, for courtesies received.

J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE: A Gentleman from Mississippi Sept. 29, 30 by a competent co. and attracted fair audiences. Salomy Jane attracted a fair house 1. Louis Mann appeared in his delightful performance of The Man Who Stood Still 2; the house was good and delighted. Hoyt's A Texas Steer was slaughtered 4 by one of the most incompetent cos. The Merry Widow 11. The Train Robbers 13. Israel 14. Billy the Kid 15. Francis Wilson 16.

A. C. D. WILSON.

BAYONNE.—OPERA HOUSE (William A. Miller, Jres. mgr.): The Girl from Rector's 4; immense business; good co. Franklin Woodruff in Call of the Wild 5, 6 pleased fair business. The Creole Slave's Revenge 7-9. Queen of the Secret Seven 11-13.——ITEMS: Thornton Freel, who played here last season with the Conners and Edwards Stock co., was given a rousing welcome and a number of curtain calls when he appeared as Colonel Andrew Tandy in The Girl from Rector's 4.—Articles of incorporation of two cos., one known as the Bayonne Opera House Co. and the other as the Bayonne Theatre Co., were filed with the County Clerk of Hudson County 4. The Opera House Co. was formed for the purpose of purchasing the Bayonne Opera House, which was recently bought by Hyman Lazarus at receiver's sale, and will have a capital of $100,000, divided into 1,000 shares of the par value of $100. The incorporators of both cos. are Joseph S. Rosalsky, Max Wilner, William Sandro, and Nathan Lazarus.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore, mgr.): James K. Hackett in Samson Oct. 1-2; Mr. Hackett was excellent in the leading role and received numerous curtain calls after each act; he is supported by a very strong co. and played to capacity houses. Salomy Jane 4-6; fair performance to fair houses. Life motion pictures and vaudeville 7. Pauline Hall in Wildfire 8, 9.

PATERSON.—LYCEUM (F. J. Gilbert, mgr.): Cecil Spooner presented The Little Terror Sept. 30-2 to good business and pleased, as usual; supporting co. good. The Girl Detective pleased goodly numbers 4-6; co. capable. The River Pirates, with a wealth of scenery and fair co., drew good sized houses 7-9. Billy the Kid 11-13.

HOBOKEN.—GAYETY (Sol Krans, treas.): The Merry Whirl was the attraction at the Gayety 4-9 to usual big business; co. pleased. Those who took principal parts were James C. Morton, Herman Wade, Phil White, Claire Maynard, and Marie Beauregarde.

RED BANK.—FRICK'S LYCEUM (Fred Frick, mgr.): The Call of the Wild Oct. 4; good performance and house. The Woman Pays 8. Charles K. Champlin in repertoire 11-16.

PERTH AMBOY.—BIJOU: Gennaro and his Great Royal Italian Band 4-9 are making a great hit.

NEW MEXICO.

SILVER CITY.—ELKS' OPERA HOUSE (H. H. Betts, mgr.): Raymond Teal Musical Comedy co. 11-13. John L. Sullivan 20. Fifty Miles from Boston Nov. 11.

NEW YORK.

ROCHESTER.—LYCEUM (M. E. Wolff, mgr.): The Fair Co-Ed 4-6; patrons of the Lyceum gave Elsie Janis a rousing welcome on her return engagement in The Fair Co-Ed; Sydney Jarvis in the solos that introduce the college boys in glee songs and the football chorus has two of the best numbers and presents them capitally; Arthur Stanford and Edgar Halstead contribute some very clever work, as do H. David Todd, Gilbert Douglas, James Reaney, and Harry Penn. Your Humble Servant 8, 9. Ben Hur 11-16.——NATIONAL (H. Hurtig, mgr.): The Dawn of a To-morrow 4-6; large houses greeted Eleanor Robson at each performance; the role of Glad gives Miss Robson an opportunity to display her talent, more so than some of her recent plays; she is supported by an excellent co., headed by Fuller Mellish, Brandon Hurst, and Ada Dwyer. The Bridge 7-9.——BAKER (D. M. Caufman, mgr.): A Gentleman of France 4-9; the pleasing way in which the Bert Lytell co. made the transition from comedy to romance proves again the versatility of its personnel; Mr. Lytell in the leading role ran the gamut of adventure, love and heroism with a sure hand; Miss Adair lent much to the interest and the romance in the leading feminine role; the entire cast was at all times adequate; the artistic staging contributed much to the atmosphere of romance. The Belle of Richmond 11-16.——COMINTHIAN (C. M. Coleman, mgr.): The Serenaders 4-11; the co. has a big chorus, a lot of new scenic effects, bright and catchy songs, dancers who can dance, and last, but not least, Bob Van Osten, who is almost a whole show in himself; the olio is especially commendable, as it contains much that is new and novel; many of the newest song hits were heard in individual and ensemble singing. Queens of the Jardin de Paris 11-16.

ED G. ZIMMER.

ELMIRA.—LYCEUM (Lee Norton, bus.-mgr.): Kirk Brown, supported by Lillian Seymour and an excellent co., in Classmates, The Man Who Dared, Monte Cristo, The Merchant of Venice, Under the Red Robe, and Brown of Harvard Sept. 30-2; large and well pleased houses. Elsie Janis in The Fair Co-Ed 8. The Heir to the Hoorah 12. Lena Rivers 16.——ITEMS: Francis W. Ross, for several years a member of the editorial staff of the Elmira "Star-Gazette," has been made dramatic editor of the Elmira "Advertiser."—Josephine Isleib, the former prima donna of the Rorick's Theatre Opera co., has joined the Hartman Opera co., San Francisco; for similar roles.—Winifred Carter, also of the Rorick's co., has joined A Stubborn Cinderella (Eastern).—Robin Rood, booked for the Lyceum 14, canceled.—Buildings on the site of the proposed new Orpheum, at the corner of Market Street and Railroad Avenue, are being demolished, and work on the new house will be commenced at once. It is hoped to have it ready for occupancy by Jan. 1. Meanwhile Edward Mozart, head of the Mozart Circuit and owner of the new Mozart, still maintains that that house will be turned over to the Shuberts and that plans are now being drawn for his new house at the corner of Market Street and Baldwin Street.—Charles Van Dyne, formerly manager of Rorick's, has organized the Royal Comic Opera co., and will open in Gloversville, N. Y., 11 for an eight weeks' engagement, with others to follow. Elmirans are interested in the co.

J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (F. Ray Comstock, lessee; J. Gilbert Gordon, res. mgr.): Guy Bates Post in The Bridge 4, 5, was cordially received by enthusiastic audiences; the play was splendidly acted and elaborately staged; the stirring realistic setting of the second act especially made a strong impression; the star was admirably supported by Katherine Emmet, John Arthur, June Congreve, Albert Grau, and Josephine Sherwood. Joseph P. Adler and his Yiddish co. in The Stranger 6 pleased the patrons. Estelle Allen in The Princess of Patches 7. Lulu Glaser in The Girl of the States 9. Havana 14-16. William F. Hawtrey in The Admiral. William Faversham in Herod 21-23.——ITEMS: Dorothy Edmed, a niece of William Faversham, will have a minor part in Herod.—A real treat for local theatregoers will be the appearance of Mrs. Fiske and her Manhattan co. here in Salvation Nell 18. As Mrs. Fiske has not been seen here for over a decade, this will be an engagement of extraordinary interest both socially and theatrically.

G. W. HERRICK.

SYRACUSE.—WIETING (John L. Kerr, mgr.): Joe Weber's Travesty co. in The Merry Widow and The Devil; to good business 5. Ben Hur 7-9. Queen of the Moulin Rouge 15, 16.——BASTABLE (S. Bastable, mgr.): The Eye Witness, to top-heavy business Sept. 30-2. School Days attracted well and pleased 4-9. The Man of the Hour 11-16.

E. A. BRIDGEMAN.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): The Eye Witness 4, 5 was well patronized. Eleanor Robson in The Dawn of To-Morrow 7. The Girl Outcast 8, 9.——ARMORY THEATRE (E. M. Hart, gen. mgr.): Clara Turner co. Sept. 27-2 in A Thief in the House, A Modern Lady Godiva, The Richest Girl in Town, Mary, Oh You Kid, Madame Du Barrie, Zelme of the Circus, A Merry Widow's Romance, The Beggar and the Millionaire, Miss Jane and Her Teddy Bears, The Days of '61; drew large houses. The Merry Widow 5; gave excellent satisfaction to packed audience; Mable Wilbur made a charming Sonia; Charles Meakins played and danced with rare skill; Robert Graham was especially clever as Baron Popoff; Julia Brewer as the dainty Natalie, Harold Blake as De Jolidon and Arthur Wooley as Nish were excellent.

OSWEGO.—RICHARDSON (Frank E. Foster, mgr.): Robin Hood (canceled). Ma's New Husband 9. Three Twins 15. The Man from Mississippi 23.——ITEMS: Harry Connell (better known to the profession as "Ginger"), stage manager at the Richardson, was married to Fayette Bird, of this city, on Sept. 29. Mr. Connell is very popular and he was tendered a "tin shower" by the boys, and was presented with everything in the tin line from a nutmeg grater to a wash boiler, also with a very handsome couch. Oswego people are well pleased with the success of Frederick Lewis, of this city, who is playing in On the Eve, in New York, and receiving such flattering press notices. Reinford L. Rogers, the efficient moving picture operator at the Richardson, spent Sunday with his parents at Auburn, N. Y.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): The Merry Widow Sept. 30, 1, delighted fine houses. Three Twins 2; performance and house fine. Clara Turner co. 4, 5 and 7-9, pleasing good houses. Plays: A Bishop or a Brakeman, The Beggar and the Millionaire, A Thief in the House, O You Kid, Du Barry, Jane and the Teddy Bears, A Modern Lady Godiva, The Richest Girl in Town, A Merry Widow's Romance, Zelme of the Circus, and Across the Trail. Joe Weber 6 in The Merry Widow and the Devil pleased good audience.——LYCEUM (William H. O'Neil, mgr.): The Mortimer Snow Stock co. 4-9 in The White Squadron delighted big houses; co. good.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw, mgr.): Havana Sept. 30; excellent performance; George E. Mack, J. Gunnis Davis, Lillian Fitz Gerald and Helen Bertram in leading roles were well cast and supported by capable co.; pleasing capacity business; hundred turned away, unable to secure standing room. The Moonshiner's Daughter 2; two performances; fair; to very good business. Robin Hood 6; canceled by disbanding in Pittsfield, Mass. Bernard Daly in Sweet Inniafallen 13. The Three Twins 14. Ma's Husband 16.

SARATOGA SPRINGS.—BROADWAY (F. C. Mallery, mgr.): Oct. 2 Paul Gilmore in The Call of the North; delighted a large audience; production first class in every respect. Bernard Daly in Sweet Inniafallen 5; pleased good house. The Moonshiner's Daughter 11. A Texas Steer 13. A Gentleman from Mississippi 15. The Girl of the Mountains 19. The Village Parson 20. Arnold Baldwin co., 25-30.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): The Three Twins Sept. 30 S. R. O; excellent satisfaction. Paul Gilmore in The Call of the North 1; fair business; excellent co.; entire satisfaction. Inniafallen 2; to fair sized audience; pleased. A Gentleman from Mississippi 5; good business; excellent production. Joe Weber and co. 7. Our New Minister 8. The Climax 12.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Bernard Daly Sept. 27; fair; good house. The Three Twins 28; excellent; S. R. O. The Woman Pays 29; seemed to please. Joe Weber's burlesque on The Merry Widow and the Devil 4; not good; packed house. Paul Gilmore in The Call of the North 5 pleased small audience. Clara Turner's Stock co. 11-16.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): The Merry Widow 4 to good business; pleasing performance. Moving pictures 5-7 to crowded houses; pleasing performances. A Texas Steer 8. Moving pictures 9. Moving pictures 11, 12. That Man and That Woman 13. Moving pictures 14, 15. The Girl of the Golden West 16.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith, mgr.): The Servant in the House 2; presented by an excellent co. and pleased two good sized audiences. Kirk Brown 4-9 in The Wife, Brown of Harvard, Under the Red Robe, The Merchant of Venice, Classmates, Othello, Monte Cristo, and The Man Who Dared; excellent co. and business.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haltz, mgr.): A Pair of Country Kids Sept. 29; fair performance; good business. Texas 1; very good; deserved better business. Partello Stock co. 4-10 in The College Girl, Regeneration, Gilded Fool, On Parole, The Belle, and The Idiot, to good business.

CORTLAND.—NEW THEATRE (L. M. Dillon, mgr.): Havana Sept. 29; excellent production and business. Balance of week, pictures and vaudeville, to heavy business. The Servant in the House 6. Mabel McKinley and co. in grand opera 8. Graustark 12.

WAVERLY.—LOOMIS OPERA HOUSE (H. C. Watrous, mgr.): The Servant in the House 5; to good house; excellent performance; satisfaction. The King of Tramps 9. Mabel McKinley 11. De Rue Brothers' Minstrels 16. Paul Gilmore in The Call of the North 21.

JAMESTOWN. — SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): East Lynne 5; good co. and business. Texas 6.

NIAGARA FALLS. — INTERNATIONAL (Harris Lumberg, mgr.): East Lynne 2 to fair business. David Garrick 4; light business.

NEWARK.—OPERA HOUSE (S. F. Sherman, mgr.): East Lynne Sept. 30; good, to good business. Ma's New Husband 2; pleased capacity. A Pair of Country Kids; very poor, to good business. Broadway Players 7-9. Graustark 18. Lena Rivers 20.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, mgr.): Broadway Stock co., Oct. 4-9 appeared in A Celebrated Case, Lady of Lyons, Mad Love and A Fighting Chance; good business; performances fair. A Servant in the House 11. Duruo, 13.

GENEVA.—SMITH (F. K. Harrison, mgr.): Parada (local, benefit) Oct. 5-8; drew large houses. The Servant in the House 9. David Garrick 14. Graustark 16. The Broadway Players 18-20. The Three Twins 21. A Texas Steer 26.

KINGSTON.—OPERA HOUSE (C. V. Dubois, mgr.): Gentleman from Mississippi Sept. 23; pleasing, to S. R. O. Call of the North; pleased, to fair house. Our New Minister (return engagement) 9.

AUBURN.—NEW JEFFERSON (J. O. Brooks, mgr.): Elsie Janis Oct. 7; big business. Graustark 13. The Three Twins 20.——BURTIS OPERA HOUSE (Wallace Amusement Co., mgr.): Vaudeville 4-16; good business. Vaudeville 11-16.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Moving pictures 2. Ma's New Husband 4; pleasing performance, to light business. Durno 7. Moving pictures 9. Broadway Players 11-13. Country Kids 19.

CORNING.—OPERA HOUSE (Ernest J. Lynch, mgr.): Servant in the House 4; good house; fine performance. David Garrick 7.

WELLSVILLE. — BALDWIN (Interstate Amusement Co., mgrs.): Texas Sept. 30; to light business; not very good. Dark 4-9.

NORTH CAROLINA.

CHARLOTTE.—ACADEMY (S. A. Schloss, mgr.; J. L. Coovo, res. mgr.): A Gentleman from Mississippi 1, matinee and evening; pleased good business. Strongheart 4; to good business; performance good Louis James 5 in The Jealous Wife and Henry VIII., matinee and evening, to good business; performances fine.

ASHEVILLE.—OPERA HOUSE (S. A. Schloss, mgr.): Devil's Auction Sept. 30; fair co good business. Strongheart 2; very good co.; fair house. Arcadian Musical Comedy co. 4-6. A Pair of Country Kids 7. Man of the Hour 9

GREENSBORO.—OPERA HOUSE (H. H. Tate, mgr.): Married for Money Sept. 30 canceled. The Lion and the Mouse is booked for later in season. The Man of the Hour 5. Strongheart 7. Charles Grapewin 8.

ROCKY MOUNT.—MASONIC OPERA HOUSE (John L. Arrington, mgr.): The Lion and the Mouse 12.

NORTH DAKOTA.

GRAFTON.—OPERA HOUSE (H. L. Haussamen, mgr.): Molly Bawn to light business Sept. 29.

JAMESTOWN.—OPERA HOUSE (Morris

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DATES AHEAD.

Received too late for classification.

CHARLOTTE TEMPLE (A. H. Sheldon, mgr.): Montreal, P. Q., 11-16, Brooklyn, N. Y., 18-23.

COLONIAL STOCK (Paul W. Hillis, mgr.): Windsor, N. S., 11-16.

CORINNE (J. M. Welch, mgr.): Los Angeles, Cal., 11-16.

CORNELL HARRY, STOCK (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—indefinite.

CUSHMAN MUSICAL COMEDY (Wm. C. Cushman, mgr.): Poplar Bluff, Mo., 12-14, Cape Girardeau 15, Charleston 16, Union City, Tenn., 18-20, Mayfield, Ky., 21-23.

DANIEL BOONE ON THE TRAIL (J. W. Clinton, mgr.): Weelston, O., 16, Athens 18, Nelsonville 19, Shawnee 20, Lancaster 21, New Lexington 22, Zanesville 23.

DANIEL BOONE ON THE TRAIL (Eastern; C. A. Teaff, mgr.): Petersburg, Ill., 15, Lincoln 16, Pekin 17, Canton 18, Lewiston 19, Beardstown 20.

FARNUM, DUSTIN (Liebler and Co., mgrs.): Seattle, Wash., 10-13, Spokane 17-19.

FIELD'S MINSTRELS (Al. G. Field, mgr.): Selma, Ala., 18, Meridian, Miss., 19, Jackson 20, Vicksburg 21, Natchez 22, Baton Rouge, La., 23.

FOY, EDDIE (Sam S. and Lee Shubert, Inc., mgrs.): Seattle, Wash., 10-16.

FRANKLIN STOCK (Hanes and Rich, mgrs.): Coatesville, Pa., 14-16.

FRIVOLOUS BONNIE (American Amusement Co., Inc., mgrs.): Alexandria, Ind., 15, Frankfort 16, Tipton 18, Rochester 19, Logansport 20.

GENTLEMAN FROM MISSISSIPPI (Eastern; Brady and Grismer, mgrs.): Utica, N. Y., 12, 13, Rome 14, Saratoga 15, Greenwich 16, Lockport 18, Niagara Falls 19, Geneva 20, Owego 21, Oswego 22, Watertown 23.

GEORGE, GRACE (Wm. a Brady, mgr.): Toronto, Ont., 18-23.

HAYES-CONNELLY STOCK (Jno. J. Dawson, mgr.): Vincennes, Ind., 11-15, Frankfort 18-23.

HICKMAN-BESSEY STOCK (Hickman and Jenks, prop.): Denison, Tex., 11-16, Henrietta 18-23.

HIRED GIRL (C. F. Smith, mgr.): Athens, O., 12, Coshocton 13, Newark 14, Delaware 15, Marion 16.

HUNTINGTON, WRIGHT, STOCK: Terre Haute, Ind., Sept. 26—indefinite.

IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.

IN WYOMING (H. C. Pierce and Co., mgrs.): Everett, Wash., 17, Centralia 18, Hoquiam 20, Aberdeen 20, Montesano 21, Elma 22, Olympia 23, Tacoma 24.

LACKAYE, WILTON (Liebler and Co., mgrs.): New York city 11-16.

LORCH, THEODORE, STOCK (Fritz E. Boone, mgr.): Palestine, Tex., 18-23.

MANNERING, MARY (Sam S. and Lee Shubert, Inc., mgrs.): Montreal, P. Q., 18-23.

MINNELLI BROTHERS STOCK (V. C. Minnelli, mgr.): Springfield, O., 11-16, Delphos 18-23.

MOREY STOCK (Western; Le Comte and Fleschr, mgrs.): Abilene, Kan., 18-23.

MURPHY, TIM (Wm. A. Brady, mgr.): Little Rock, Ark., 16, 17, Pine Bluff 18, Hot Springs 19, Texarkana 20, Shreveport, La., 21, Vicksburg, Miss., 23.

NORDICE, MADAME LILLIAN: Oshkosh, Wis., 12, Madison 14, Lima, O., 18, Piqua 19, Canton 20, Wooster 21, Delaware 22.

OUR NEW MINISTER (Joseph Conyers, mgr.): Plainfield, N. J., 13, Paterson 14-16, Morristown 18, Dover 19, Newton 20, East Stroudsburg, Pa., 21, Harrisburg 22, 23.

PARK STOCK (C. W. Park, mgr.): Holly Springs, Miss., 11-16.

RINGMASTER (Sam S. and Lee Shubert, Inc., mgrs.): Portland, Ore., 10-16.

SEMBRICH, MADAME: Cincinnati, O., 13-21.

SUNNY SOUTH (J. C. Rockwell, mgr.): Richmond, Que., 12, Quebec 13, 14, Danville 15, St. Hyacinthe 16, St. Johns 18, Farnham 19, Granby 20, Waterloo 21, Magog 22, Knowlton 23.

VAN DYKE AND EATON STOCK (F. Mack, mgr.): Elkhart, Ind., 11-17, Michigan City 18-Nov. 7.

VOGEL'S MINSTRELS (John W. Vogel, mgr.): McKeesport, Pa., 12, Irwin 13, Latrobe 14, Scottdale 15, Mt. Pleasant 16, Morgantown, W. Va., 18, Fairmont 19, Clarksburg 20, Mannington 21, Barnesville, O., 22, Cambridge 23.

WANTED, A WIFE (John H. Viewegh, mgr.): Remington, Ind., 12, Momence, Ill., 13, St. Anne 16.

WELFORD, DALLAS (Wilson, Schreyer and Winslow, mgrs.): Providence, R. I., 18-23.

WORLD AND THE WOMAN (Chas. W. Hayes, mgr.): Plaquemine, La., 12, Donaldsonville 13, Morgan City 14, New Iberia 15, La Fayette 16, Opelousas 17, Lake Charles 18, Orange, Tex., 19, Port Arthur 20, Beaumont 21, Galveston 22, Houston 23.

YOUNG, JOHN E. (Harry Askin, mgr.): Spokane, Wash., 15, 16.

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Beck, mgr.); Chauncey Olcott in Ragged Robin Sept. 29; delighted full house. Human Hearts 5.

OHIO.

URBANA.—CLIFFORD (Edward Clifford, mgr.): Little Johnny Jones Sept. 27 drew good house and pleased to the limit. The Frivolous Bonnie 27 drew fairly, proved good and kept the audience in screams. The Blue Mouse 11.——ITEM: Manager Clifford is spending a couple of weeks doing the big celebration in New York city and Press Agent Edward Hullinger is looking after the Clifford during his absence.
WILLIAM H. McGOWN.

SPRINGFIELD.—FAIRBANKS (L. M. Boda, gen. mgr.; Harry A. Ketcham, bus. mgr.): Harry Bulger in The Night of the Fourth Sept. 30; to light business. Henry E. Dixey in Mary Jane's Pa 4; fine play; was well presented and delighted a large audience. Sousa's Band (matinee) 5; excellent programme to light patronage. The Traveling Salesman 7. Marie Cahill in The Boys and Betty 12. Wildfire 16.——GRAND OPERA HOUSE (Vaughn Morrison, bus. mgr.): Franklin Stock co. 27-2; closed the week in The Ballet Dancer. Escaped from the Law. Our New Girl. The New Leading Lady. Convict No. 76; all to fair houses. Boston Belles Burlesquers 7. As Told in the Hills 8, 9.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Sousa's Band 3 pleased a large audience. Marie Cahill 4 in The Boys and Betty; very fine to large business. Howe's pictures 5; a very select and pleasing entertainment to full house. The Prince Chap 7, 8. St. Elmo 15.——GRAND (O. L. Elsler, res. mgr.): The Burglar Sept. 30-2 satisfied fair business. John A. Himmelein's Imperial Stock co. 4-9 in At Cozy Corners, The Wall Street Detective, The Great Devereaux Case, Hello Bill, Marching Through Georgia, In the Heart of the Storm; are doing the usual fair week business; full houses and general satisfaction.

FINDLAY.—GILLETTE (William Larkins, res. mgr.): Payeean Stock co. in Sweet Clover Sept. 27-29 and For Home and Honor 30-2; very good productions; business satisfactory. When You Are Married 4-6. The Little Gray Lady 7-9. The Blue Mouse 15.——MAJESTIC (C. L. Gilbert, mgr.): Melrose, hypnotist, 29; poor houses. A Hired Girl 4 failed to please fair house. The Cow Puncher 5, 6. Howe's moving pictures 9.——ITEM: C. L. Gilbert has succeeded L. J. Sievin as manager of the Majestic.

CANTON.—OPERA HOUSE (E. E. Rutter, mgr.): The Murray-Mackey Stock co. closed a successful engagement 2, presenting Why He Divorced Her, Lena Rivers, The Irish Exile, The Two Orphans, Doomed by the Devil, Out of Bondage, and The Girl from Arizona. The Burglar 4 pleased small audience. Marie Cahill 5; large business. Howe's pictures 6. The Isle of Spice 7. The Prince Chap 9. St. Elmo 16. The Nancy Boyer Stock co. 18-23.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Toredor Minstrels Sept. 27-29; a strong vaudeville act to big business. The Yankee Doodle Girl 30-2; a comic opera; sketch very pleasing. Billy and May Owens in a comedy sketch. Mortimer Basset, imitations and whistling; Olman Musical Trio, and the Newsboys' Quartette; a splendid act; big business has greeted this splendid big audience 4-6. Howe's pictures 7. The Rays 14.

LIMA.—FAUROT (L. H. Cunningham, mgr.): The House That Jack Built (local benefit Lima Shoe Fund) pleased 3 good crowds Sept. 30-2. The Cow Puncher 7. Paid in Full 9. Lyman Howe's pictures 10.——ITEM: Management of The House That Jack Built announce that they cleared nearly $350. This money will go into a fund to purchase shoes for poor school children.

SANDUSKY.—THEATRE (V. C. Woodward, mgr.): Hall's Associate Players closed a very successful week's engagement 1. Plays presented were A Country Boy in New York, The Light of the Trail, An Innocent Sinner, The Black Hand, The Devil, Dr. Jekyll and Mr. Hyde, Secrets of the Police, and Heart of the Blue Ridge. Vaudeville and moving pictures 3-9.

EAST LIVERPOOL.—CERAMIC (William Tallman, mgr.): Flower of the Ranch Sept. 28; good business; fair performance. Kelleretts, hypnotist, 30-2 pleased good business. The Rays in King Casey 6. The Burglar 7. St. Elmo 8. Chicago Stock co. 11-16.——LYRIC (W. B. Dillinger, mgr.): Ann's Comedians in Hilarity at Hadden Hall pleased usual good business 4-9.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon, mgr.): Mae La Porte Repertoire co. Sept. 27-2 in An Artist's Romance, When Hearts Are Young, Power of Money, The Great White Trail, Pawn Ticket 210, The Little Brigadier 1; poor business; good co. Black Crook, Jr., Burlesquers 4; good business; fair performance. The World and a Woman 9.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): The Big Hooligan Minstrels Sept. 25 pleased large audience. For Hearth and Home 30 delighted fair audience. Boston Belles 2; topheavy business. U. T. C. 4 pleased capacity business. The Lily and the Prince 6; drew well and pleased. Williams Stock co. 11-16.

STEUBENVILLE.—GRAND (Arthur Morley, mgr.): The Lily and the Prince 2; good co. and business. California Girls (Burlesque) 4; poor. The Rays in King Casey delighted capacity house 5. The Burglar 6; very good co.; deserved much better house. St. Elmo 8. The Isle of Spice 9. Brewster's Millions 14.

ALLIANCE.—COLUMBIA (J. Stanley Smith, mgr.): The Flower of the Ranch Sept. 29 pleased good house. Tempest and Sunshine 6 canceled. Isle of Spice 8. Partello Stock co. 11-16. St. Elmo 18. East Lynne 20. Polly of the Circus 21. American Theatrical co. 29. As Told in the Hills 30.

NEWARK.—AUDITORIUM (Will D. Harris, mgr.): Al. N. Martin's Uncle Tom's Cabin co. Sept. 30; large business. Norman Hackett in Beau Brummel 1; pleased good house. The Isle of Spice 2; fair business. Nancy Boyer co. opened 4 for week at popular prices. The Boys and Betty 11.

URBICHSVILLE.—CITY OPERA HOUSE (Eton and Van Cairan, mgrs.): The Lily and the Prince 5; to good business; attraction disp. Indiana Polks 12. Hiawatha (home talent) 13. The Tiger and the Lamb 18. The Colonial Stock co. 18-23. The Lost Trail 27. As Told in the Hills 29. Daniel Boone Nov. 3.

BUCYRUS.—OPERA HOUSE (W. F. Gebrisch, mgr.): Christian Science Lecture 4 pleased fair attendance. A Hired Girl 7. Boston Belles 9. Martin's U. T. C. 11. Howe's moving pictures 12. As Told in the Hills 14. Hidden Hand 16.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers, mgr.): Norman Hackett in Beau Brummel Sept. 29 delighted fair house. Martin's U. T. C. 1 pleased topheavy house. Isle of Spice 5. Polly of the Circus 15. Vaughn Glaser's St. Elmo 19.

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LILLIAN RUSSELL
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THE WIDOW'S MIGHT

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BELASCO Theatre, West 42d St. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
DAVID BELASCO presents
Is Matrimony a Failure?
By Leo Ditrichstein, adapted from "Die Thür ins Freie," Blumenthal & Kadelburg's
Suppose you were to wake up some morning to discover that your wife wasn't really your wife at all,
What would you do?

HACKETT Theatre, West 44th Street.
Evgs. 8:15
Mats. Thurs. and Sat. 2:15.
HENRY B. HARRIS presents
ELSIE FERGUSON
IN
Such a Little Queen
By CHANNING POLLOCK

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): The Prince Chap Sept. 27; good, to fair business. Howe's moving pictures 1 to 8. H. O. business. Earl Burgess presents The World and a Woman 5. Professor Horse Gerenski 6.

PORTSMOUTH.—GRAND (C. F. Higley, mgr.): Prince Chap Sept. 29 pleased a large audience. Boston Belles 30; poor, to good business. U. T. C. 9. May La Porte Stock co. 11-16.

HAMILTON.—SMITH'S (Tom A. Smith, mgr.): Lyman H. Howe's pictures 2; light houses. The Cutter Stock 3 in The Triumph of Betty to big house. Frank McIntyre in The Travelling Salesman 10. Morris Stock co. 11-16.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): Galvani, hypnotist, Sept. 24, 25 and 27 to big business; well pleased audiences. Soul of Taurus 27. The Hidden Hand Nov. 6. Lecture Course 12.

WOOSTER.—OPERA HOUSE (Kettler and Limb, mgrs.): Tempest and Sunshine Sept. 27; fair co. and house. Isle of Spice 6; performance pleased a large house. Married for Money 13. Madame Nordica and co. 21.

GALLIPOLIS.—THEATRE (J. J. A. Kaufman, mgr.): Martin's U. T. C. 6; S. R. O.; best U. T. C. show ever here. Hearth and Home 12. Tiger and the Lamb 22. Moving pictures every other night to good business.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): Norman Hackett 2 in Beau Brummell; fine performance, but did not draw. The Isle of Spice 4; good business; pleased. The World and a Woman 7. A Hired Girl 9.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): For Hearth and Home 6. As Told in the Hills 11. The Cow Puncher 13. Indiana Polks 20.

SALEM.—GRAND (Nat Smith, mgr.): Keith Stock co. 4-9 opened with My Jim to S. R. O.; good co.; pleased. Others were It's Never too Late to Mend, Peddler, and Paid a Debt.

WARREN.—OPERA HOUSE (John U. Murray, mgr.): The Burglar Sept. 28; fair. The Flower of the Ranch 30 to capacity.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, mgrs.): Dark Sept. 27-2. Al. Martin's U. T. C. 3. Lily and the Prince 7.

NORWALK.—GILGER (W. A. Racoe, mgr.): Dark Sept. 27-2. Howe's moving pictures 8.

OKLAHOMA.

GUTHRIE.—OPERA HOUSE (J. M. Brooks, mgr.): Adelaide Thurston in Contrary Mary 2; excellent co. and business. Black Patti in A Trip to Africa 3; good co. and crowded house. Tim Murphy in My Boy 6.

BARTLESVILLE.—THEATRE (John Filus, mgr.): Adelaide Thurston in Contrary Mary 1; good attraction and well attended. Ada Mead in Jack and Jill 8. Tim Murphy in Old Innocence 9. Emery's Parsifal 14.

M'ALESTER.—BUSBY (A. Bert Estes, mgr.): Black Patti co. Sept. 30 pleased good house. Jack and Jill co. 3. Land of Nod 9. Tim Murphy 14.

OREGON.

SALEM.—GRAND (John P. Cordray, mgr.): The Girl Question Sept. 27 pleased full house. The Climax 2; excellent play and co.; good business. Sunny Side of Broadway 21. The Three Twins 25.

PENNSYLVANIA.

SCRANTON.—LYCEUM (C. J. Durban, mgr.): Robert Ober in Brewster's Millions 1, 2, with matinee; co. excellent; to three capacity houses; Robert Ober scored; the others: Sumner Gard, J. Woodburn, L. Kimball, W. Rogers, Emily Lytton, J. Morrison, R. Phillips, W. J. Constantine, Leora Moore, N. Lennon, Grace Arnold, May Talbot, Dan McCarthy, A. Sackett, A. Wilson, Ivia Benton, D. McBoyle, W. Rogers, Lillian Collins, G. Wright, W. Rawson, R. Spelvin. The Woman Pays 4; co. and business excellent; Minnie Victorson was starred and made good; Joseph De Stefani merits special mention; the others: Arline Hines, Willard McKegney, Master Joseph Hughes and Will Marsh. The Merry Widow 6, 7; co. excellent, to two capacity houses; R. E. Graham, C. Meakins, Julia Brower and Mabel Wilber scored; co. repeated success of last season; the others: H. Blake, C. E. Wright, F. P. McGirr, H. Bur-

gess, Grace Lindsay, F. J. McCarthy, Winifred Marshall, A. Wooley, Louida Hilliard, L. Montgomery, R. Shaw, E. Cahill, M. Boday, Cynthia Perot, Viola Napp, Lottie McCree, A. Williamson, Eva McKenzie, Leona Cutler, Jack Norton, Nan Toner, Adell Remington and Marie Jordon. The Heir to the Hoorah 9. Paul Gilmore in The Call of the North 16.——ACADEMY (C. L. Durban, mgr.): The Academy Stock co. opened its season 4 with When We Were Twenty-One, to good business. The co. is a strong one and very even. Frank Beamish as Richard Carewe, Edward Van Sloan as the imp, Olive Eaton as Phyllis made decided hits. Forrest Seabury, a favorite here, pleased. The rest of the characters were well sustained. The play was well staged and the scenery was all that could be desired. The others: W. Blair, J. H. Doyle, W. Richardson, W. R. Steen, R. Albert, L. J. Kuhlewilts, M. Siegel, Grace Holland, Janet Voght, Rita Knight, Effie Darling and Myra Dean. Strongheart 11-16. J. H. Ingle, director, and M. Cadwilder, scenic artist.

C. B. DERMAN

ALLENTOWN.—LYRIC (W. E. Worman, mgr.): Willie Collier and very good co. in The Patrio Sept. 30 delighted audience. Just Struck Town 1 canceled. S. H. Dudley and the Smart Set co. in His Honor the Barber 2, matinee and night, to good business; very pleasing performance. The Passing Review to fair house 4. The Village Parson gave good satisfaction 5; fair patronage. Fred Poole gave interesting illustrated lecture of his travels through China 6 to small but appreciative audience. Joe Hortig 11. Fred Poole (return) 13. A Knight for a Day 14. Israel 15. The Train Robbers 16.——ITEM: The members of The Passing *Review* co. were entertained by the Eagles after the performance at their splendid new home. Manager Thorne, of the co., is a member of the order and courtesy to the co. was extended through him. A choice luncheon was served, after which various members of the co. gave several musical numbers.

WILKES-BARRE.—GRAND OPERA HOUSE (Harry A. Brown, mgr.): The Heart of Alaska 4-6; pleased fair house. Eleanor Robson in The Dawn of a To-Morrow 9.——LUZERNE (Lewis H. Baker, mgr.): The Bohemians Sept. 30-2; pleased good business. The Follies of the Day 4-6; good co. and business. Fay Foster co. 7-9. Kentucky Belles 11-13. Wine, Woman and Song 14-16.——NESBITT (Harry A. Brown, mgr.): Barney Gilmore 30-2 in Dublin Day; good co.; fair business. Stetson's Uncle Tom's Cabin 4-6; good co. and business. The Eye Witness 7-9. The Girl Outlaw 14-16.——ITEM: Commencing 18, a Shubert Stock co. will play at the Nesbitt. The co. will be headed by Una Abell Brinkley. Some of the best plays of the year will be presented. This was announced 6.

READING.—ACADEMY (Phil Levy, res. mgr.): William Collier in The Patriot 1; to large and appreciative audience; Mr. Collier's support was excellent, Marjorie Wood and Marion Abbott deserving special mention. The Heir to the Hoorah 2, with matinee, was well received by two fair-sized audiences, on this, its second appearance in this city. John Griffith, supported by Edith Totten and an excellent co., played Faust 4 to small house. The Train Robbers, at popular prices, 8, 9, with matinee 9. Henry W. Savage's The Merry Widow 13. The Passing Review (burlesque) 15, 16.——ITEM: John Griffith, playing Faust, delivered a very interesting address to the students of the high school for boys on the study of Shakespeare.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): East Lynne 1 pleased fair patronage. Little Miss Muffet canceled 2. Frederic Poole's lecture on China 4 entertained a fair audience. Just Struck Town 5; fair performance and house. Ketchell-Papke moving pictures 6; small house. Joe Hortig in Fritz, the Wandering Musician, 7 pleased a fair sized audience. Lena Rivers 8. A Woman's Honor 9. Call of the Wild 11. The Passing Review 13. The Merry Widow 14. Francis Wilson in A Bachelor's Baby 15. The California Girls 16.——ITEM: Ray Carr, of this city, went to Elmira, N. Y., as stage-manager at the Mozart Theatre.

M'KEESPORT.—WHITE'S NEW THEATRE (E. D. Hunter, mgr.): The Bostonian Singers 1 in selections from Robin Hood, Il Trovatore, Bohemian Girl, and Carmen pleased large audience. St. Elmo 6 gave excellent satisfaction; largest audience of the season. The Flower of the Ranch 7; best musical play of the season; good audience. Polly of the Circus 9.——ITEM: The Bostonian Singers, of Pittsburgh, made such a hit with McKeesporters that Manager Hunter has booked them for two return engagements.

CONNELLSVILLE.—SOISSON (Fred Robbins, mgr.): Girls Will Be Girls Sept. 28; pleased good house. The World and a Woman 29; splendid performance; Mille Ferike Boras made distinct hit; business fair. St. Elmo 4; delighted a packed house. Polly of the Circus 7. Flower of the Ranch 8. The Lost Trail 13. Brewster's Millions 16.——CASINO (Fred Robbins, mgr.): California Girls 29; good performance and business. The Moulin Rouge Girls 19.

MEADVILLE.—ACADEMY (Ben F. Mack, mgr.): At Cripple Creek 5; fair co. and attraction to small house. East Lynne 11. Texas 14.——ITEM: Arrangements have been completed with the Bessemer R. R. to run a theatre train every night of an attraction for a radius of about forty miles around Meadville. It will pick up theatregoers from a very good part of the county and no doubt will help swell the box-office receipts.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): The Smart Set Sept. 30; excellent co. and business. Merchant of Venice 2; good co.; poor business. Myrkle and Harder 4-9; plays: Girl from Out Yonder, One Girl in a Thousand, That gal o' Howard's, Burglar and the Lady, Child of the Regiment, Shoemaker, Missouri Girl; co. good; business excellent. The Woman's Honor 12. The Passing Review 13. Call of the Wild 14. The Merry Widow 15.

PITTSTON.—BROAD STREET (Thos. M. Gibbons, res. mgr.): The Climax Sept. 29; pleased good business. William Collier in The Patriot 2; excellent performance to good business. Cambria Glee Society, of Wales, in Rhulwen 5; delighted crowded house. Robert Ober in Brewster's Millions 6; excellent performance and business. Stetson's Uncle Tom's Cabin 11. Paul Gilmore in The Call of the North 15.

HUNTINGDON.—GRAND (J. Sewell Stewart, mgr.): John W. Vogel's Big City Minstrels 5; excellent co.; big house; the best minstrel performance ever given here. Inquiries are in for a return engagement. The Flower of the Ranch 14. The Chauncey-Keiffer Stock co. 18 to repertoire.——OPERA HOUSE (Jimmy Jones, mgr.): Barlow and Wilson's Minstrels 4; poor co.; good house.

EAST STROUDSBURG.—OPERA HOUSE (R. J. Booth, mgr.): Dr. Jekyll and Mr. Hyde Sept. 25; good co.; poor business. Out in Idaho 30; good co.; fair business. Mabel McKinley and co. 1; excellent co.; very good business. Just Struck Town 2 failed to appear. Village Parson 5. Call of the Wild 7. Joe Hortig in Fritz, the Wandering Musician, 14. Our New Minister 21. Isle of Spice 29.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): Pauline Hall in Wildfire 1; good attraction and business. The Lost Trail 2; good performance and business. The Boston Singers in selections from opera 5; good attraction and business. Moulin Rouge Girls 6. Ketchel-Papke fight pictures 7. Vogel's Minstrels 8. The California Girls 9. The Climax 11. The Golden Butterfly 13.

MAHANOY CITY.—GRAND OPERA HOUSE (M. C. Kaier, mgr.): Brewster's Millions, with Robert Ober and May Talbot; fine, to big house. Coming: Pauline Hall in Wildfire, Three Twins, Climax.——ITEM: County sheriff this week sold Palace Theatre, Girardville, to satisfy tax claim. Attorney Kilcur purchased property, without announcing future intentions.

NORRISTOWN.—OPERA HOUSE (Charles M. Southwell, mgr.): John Griffith in Faust and The Bells 2 pleased fair business. Pauline Hall in Wildfire 6. Salomy Jane 8. Brewster's Millions 9.——GARRICK (A. and L. Sablosky, mgrs.): Mat Wills Five Matinee Girls, Charles M. Doty, Joseph A. Hardman, the Socious, illustrated songs, and motion pictures; good business.

ALTOONA.—THEATRE (I. C. Mishler, mgr.): Pauline Hall in Wildfire 2; good house. The Lost Trail 4; fair business. Ketchel-Papke pictures 5; attendance good. Bostonian Grand Opera co. 6; big receipts. Vogel's Minstrels 7; S. R. O. The Girls of the Moulin Rouge 8; crowded house. The Climax 9. The California Girls 11. Grace Van Studdiford 12.

BUTLER.—MAJESTIC (George N. Burchalter, mgr.): The Flower of the Ranch 4; very good attraction and co.; delighted fair house. Polly of the Circus 5; excellent co.; large house. Vaudeville and motion pictures 6-9. St. Elmo 11. At Cripple Creek 18. Isle of Spice 14.

SHARON.—OPERA HOUSE (G. B. Swarts, mgr.): Murray Mackey Stock 4-9 in Why He Divorced Her, to capacity, following with Lena Rivers, The Irish Exile, The Two Orphans, Out of Bondage, The Convict and the Parson, The Girl from Arizona, Tempest and Sunshine 11. Isle of Spice 12.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod, mgr.): The Climax 6 pleased very large audience. U. T. C. 9. Paul Gilmore 11. Mabel McKinley 14. The Welsh Choir Singers 18. The Music Master 21. Our New Minister 25. Welsh Choir Singers (return date) 26. Wildfire 30.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Fred Poole's lecture on China 1 to fair sized and pleased audience. Moving pictures 2-7 to large sized and appreciative audiences. The Bostonian Singers 7. Eleanor Robson 8. Grace George 11. Paul Gilmore 12.

COLUMBIA.—OPERA HOUSE (Sam Cranford, res. mgr.): The Lost Trail Sept. 27; poor co.; fair house. The Smart Set 29; good co and house. The Holy City 30; good co. and house. Motion pictures and vaudeville 1. Charles McClain and Wife, musical artists, scored big hit; S. R. O. house.

KANE.—TEMPLE (H. W. Sweely, mgr.): Polly of the Circus Sept. 30 pleased large audience; very good production. Moulin Rouge Girls 1 to usual business. The Yankee Circus 7 canceled. Lyman Howe's moving pictures 10. F. Grahame Stock co. 13-18.

GREENVILLE.—LAND OPERA HOUSE (M. Henlein, mgr.): St. Elmo Sept. 30; to fair business; excellent performance. At Cripple Creek 4; good business and satisfaction. Tempest and Sunshine 8. Texas 12. East Lynne 14.

DU BOIS.—AVENUE (A. P. Way, mgr.): Sousa's Band Sept. 20 attracted fair sized audience. The special features were the violin playing of Miss Hardman, the Misses Hoyt in vocal duos, and Herbert L. Clark, cornetist. Vogel's Minstrels 2 pleased.

POTTSVILLE.—ACADEMY (Chas. Haussmann, mgr.): The Climax 30; pleased fair house. Billy the Kid 2; big house; seemed satisfied. The Heir to the Hoorah 4; fair house. The Passing Review 9. The Merry Widow 12. Paul Gilmore 13. High Rollers 16.

CARBONDALE.—OPERA HOUSE (G. P. Monahan, res. mgr.): The Woman Pays 2; pleased a fair-sized audience. Brewster's Millions 5; very good; only fair house. Paul Gilmore in The Call of the North 7. Kirk La Shelle in The Heir to the Hoorah.

ST. MARYS.—TEMPLE THEATRE (J. S. Speer, mgr.): The County Sheriff 6; medium co. to small house. Granstark 28.——ITEM: Manager Speer is on a business trip to Denver, Colo.

OIL CITY.—THEATRE (G. W. Lowder, mgr.): Polly of the Circus 4 filled the house and delighted every one. At Cripple Creek 6 drew well and pleased. Texas 9. East Lynne 16. Chicago Stock co. 18-23.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Shinghrook, mgr.): Joshua Simpkins 1; fair co. Business Men's Carnival (local) 4, 5 pleased good houses. Little Miss Muffet 8. Lena Rivers 11.

WASHINGTON.—NIXON (C. D. Miller, mgr.): California Girls 5; capable co.; drew large audience and pleased. Flower of the Ranch 6. St. Elmo 7. The Burglar 9. Girls Will Be Girls 11. Lost Trail 16.

HARRISBURG.—MAJESTIC N. C. Mirick, mgr.): The Climax 1, 2; attendance good; good co.; pleased. The Taylor Stock co. 4-9 to very good business. The Call of the North (Paul Gilmore) 9. Grace Van Studdiford 11.

WEST CHESTER.—OPERA HOUSE (J. F. Small, mgr.): Just Struck Town Sept. 30; fair business and co. John Griffith in Faust 1; fair house and co. The Flight of Princess Iris 14. Y. M. C. A. 19.

TARENTUM.—OPERA HOUSE (John Duster, mgr.): At Cripple Creek Sept. 30 pleased fair house. Flower of the Ranch 5. Vogel's Minstrels 9. Keith Stock co. 11-16. Girls Will Be Girls 19. County Sheriff 21. Holy City 29.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): The Lily and the Prince Sept. 30; pleased large house. California Girls 6; fair, to big business. Drummer Boy of Shiloh (local) 22, 23.

TAMAQUA.—OPERA HOUSE (George Leroy Walker, mgr.): Charlotte Huntington Stock co. in The Tie That Binds 3, 4; good performance to large houses. Polly of the Circus 5, 6; pleased large audience.

NEW CASTLE.—OPERA HOUSE (E. H. Norris, mgr.): At Cripple Creek 2; pleased

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fair house. Johnny and Emma Ray in King Casey 4; excellent performance; packed house. Madame Nordica 9. St. Elmo 12.

WARREN.—LIBRARY THEATRE (J. D. Woodard, mgr.): Polly of the Circus pleased a large audience 1. Howe's moving pictures 2; good business. The Heir to the Hoorah 15.

SHENANDOAH.—THEATRE (M. J. O'Hara, mgr.): The Village Parson 6 pleased a fair sized house. The Passing Review 7. Paul Gilmore in The Call of the North 8.

BELLEFONTE.—OPERA HOUSE (William Garman, mgr.): John W. Vogel's Minstrels greatly pleased a fair audience 5. Fred Graham Stock co. 6-9. The County Sheriff 11.

TYRONE.—ACADEMY (G. C. Boecking, mgr.): The Lost Trail 1; satisfactory, to small house. Lyman H. Howe's moving pictures 7. The Climax 8. Miss Pettlecoats 23.

BRADFORD.—THEATRE (Jay North, mgr.): Lillian Nordica 7 in concert attracted large and delighted audience. Heir to the Hoorah 14.

FRANKLIN.—OPERA HOUSE (Jno. Mills, mgr.): Polly of the Circus, matinee and night, 4; very good, to fair house. Cripple Creek 7. Texas 11.

RIDGWAY.—OPERA HOUSE (Hyde and Powell, mgrs.): Vogel's Minstrels Sept. 30; fair house; good performance. The Climax 13.

FREELAND.—GRAND OPERA HOUSE (John J. McMenamin, mgr.): Out in Idaho 4; co. good to fair house.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): The Servant in the House 8.

RENOVO.—THEATRE (T. A. Slattery, mgr.): Moulin Rouge Girls Sept. 29; excellent; to S. R. O. The County Sheriff 8.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Billy the Kid Sept. 29; failed to please small house. A Stubborn Cinderella 30; excellent to fair business. The Yankee Doodle Detective 2; disappointed light house. The House of a Thousand Candles 8. The Traveling Salesman 9.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): May Robson Oct. 1; good house. Billy the Kid 2; fair business. The Thief 4; delighted good audience. The Yankee Doodle Detective 7. House of a Thousand Candles 9. A Stubborn Cinderella 12. The Servant in the House 14. A Broken Idol 15. Deadwood Dick 16.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Brewster's Millions 1; packed the house and pleased everybody. Human Hearts 2, and matinee, to light business.——LYCEUM: Under the management of Georgie Fowler inaugurated what promises to be a very successful season 4, with Walter Eccles and the College Singing Girls in a song recital, pleased a critical audience. A Gentleman from Mississippi 5; strong play and co.; large audience; pleased. Louis James 8. St. Elmo 9. David Warfield 19. Strongheart 21. Top o' th' World 23.

FLORENCE.—AUDITORIUM (F. Brand and G. Brown, mgrs.): Human Hearts Sept. 29; fair co.; good business. J. A. Coburn's Advanced Minstrels 2; very good co. and business. Romeo and Juliet 4 pleased good house.

COLUMBIA.—THEATRE (F. L. Brown, mgr.): Brewster's Millions Sept. 30 pleased full house. Human Hearts 1; fair, to fair house. Gentleman from Mississippi 4; best of the season to crowded house. Louis James in Henry VIII. 6; good, to fair business. Coburn's Minstrels 7. Harry Beresford 9.

DARLINGTON.—THEATRE (Hewitt and Witcover, mgrs.): Coburn's Minstrels 5; good and pleased fair house. Strongheart 15. The Lion and the Mouse 19. John Griffith 28.

NEWBERRY.—CITY OPERA HOUSE (Earhardt and Baxter, mgrs.): May Stewart and co. in Twelfth Night 1; good co.; pleased good business. Local entertainment 8. Coburn's Minstrels 12. Human Hearts 19. Lion and the Mouse 25.——HOLLAND HALL: The College Lyceum opens 11 with the Harry Morphet co.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher, mgr.): Human Hearts Sept. 27; good co. and business. Lyman Twins 1 pleased a nice house. Richard Carle 4. Golden Girl 5. House of a Thousand Candles 6. Wrestling match 7. Lacey Musical co. 11-16. Red Mill 18.

HURON.—OPERA HOUSE (Joe Daum, mgr.): Two Merry Tramps Sept. 30; good co.; business good; pleased audience. Lena Rivers 2; fine troupe; pleased good house. In Wyoming 6.

YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): Old Arkansaw Sept. 24; fair business and co. The House of a Thousand Candles 4; excellent co.; fair business. Lena Rivers 8.

TENNESSEE.

KNOXVILLE.—STAUB'S (Fritz Staub, mgr.): George M. Cohan in The Yankee Prince 1; delighted a large audience. The Devil's Auction 2; fair performance and business. Joseph and William Jefferson in The Henrietta 7. David Warfield in The Music Master 8. The Climax 11, 12. Bailey and Austin in The Top o' th' World 18. Florence Gear in Fluffy Ruffles 19.——BIJOU (Fred Martin, mgr.): Beulah Poynter played to excellent business Sept. 30-2 in Lena Rivers. Vaughan Glaser's production of St. Elmo 4-9; opened to big business; performance excellent. James Kyrle McCurdy in The Yankee Doodle Detective 11-13. Charles Grapewin in Above the Limit 14-16.

MEMPHIS.—LYCEUM (Clarence Weiss, mgr.): Who's Your Friend? Sept. 27, and The Soul Kiss, 28, 29, added attractions, preliminary to regular opening, drew fair audiences. Al. G. Field's Minstrels had a royal reception 1, 2. The Land of Nod did nicely 4. George M. Cohan and co. 5. The Wolf 6, 7. Traveling Salesman 8, 9.——BIJOU (Benjamin M. Stainback, mgr.): The Yankee Doodle Detective, with James Kyrle MacCurdy in the title-role, attracted splendid houses 4-9. The Candy Kid 11-16.

NASHVILLE.—VENDOME (W. A. Sheets, mgr.): Harry Bereaford in Who's Your Friend pleased fair audiences Sept. 20-28. George Cohan in The Yankee Prince to capacity 4. The Wolf 5 to fair audience. The Jeffersons in The Henrietta 9. Fluffy Ruffles 16. The Climax 18-20. Blanche Walsh in The Test 23.——TIVOLI (George Hickman, mgr.): The Candy Kid 20-25. 'Way Down East 27-2. Too Many Wives 4-9.

CHATTANOOGA.—SHUBERT (P. R. Albert, mgr.): Al. G. Field pleased good business Sept. 27. George M. Cohan pleased fair business 2. The Wolf 4. The Devil's Auction 5. The Jeffersons in The Henrietta 8. David Warfield in The Music Master 9.——BIJOU (O. A. Neal, mgr.): St. Elmo pleased S. R. O. houses 27-2. Bulah Poynter in Lena Rivers 4-9.

DYERSBURG.—AUDITORIUM (Scott Brothers, mgrs.): The Frank Dudley co. 4-9, with a change of programme each night. County Fair week 4-10.

BRISTOL.—HARMLING OPERA HOUSE (C. M. Brown, mgr.): House dark first week in October. The Climax 8. Norman Hackett in Beau Brummel 11. Florence Gear in Fluffy Ruffles 20.

TEXAS.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weiss, mgr.): Smart Set 1, 2 pleased good business; performance only fair. Alaskan 3, 4. Graustark 5, 6. Max Figman 7, 8 in The Man on the Box, The Old Curiosity Shop, and The Substitute. Soul Kiss 9, 10. Colored Aristocrat 12. Blanche Walsh 13. Adelaide Thurston 15. Yorke and Adams 16, 17. Black Patti 20. Traveling Salesman 21. George M. Cohan 23. The Girl from Rector's 25, 26. The Land of Nod 28, 29. Richard Carle 30.——EMPIRE OPERA HOUSE (M. E. Brady, mgr.): The Gagnon and Pollock Stock co. played The Bondman Sept. 26-2 to the best business during their engagement. Mr. Gagnon as Orlin Sunlocks was good, as was Miss Pollock in the part of Maida. Jewell Kelly deserved special mention in the part of Jason Orry. Balance of co. good. Sheridan Keene, Detective, 3-9.

HADEN F. SMITH.

M'KINNEY.—OPERA HOUSE (Jesse Warden, mgr.): Guy Woodward's Brought to Justice Sept. 30 to light business; performance very poor; audience disgusted. The Girl from Chili 1; fair house; poor performance. The Hickman-Bessey co. in repertoire 4-9.

PALESTINE.—NEW TEMPLE (W. E. Swift, mgr.): Richards and Pringle's Minstrels 1 had good house and business; pleased. Billy Link Vaudeville co. Sept. 25-2. Tempest and Sunshine Nov. 4. Missouri Girl 5. Forgiven 9. Parsifal 10.

WEATHERFORD.—HAYNES OPERA HOUSE (Russell M. Bonner, mgr.): The Hickman-Bessey co. in Thorns and Orange Blooms Sept. 27, My Friend's Wife 28, The Call of His Mate 29, The Sweetest Girl of All 30, East Lynne 1, and The Country Postmaster 2 pleased packed houses.——ITEM: The co. is exceptionally good and broke all records of this house.

DALLAS.—OPERA HOUSE (Geo. Anay, mgr.): Tim Murphy in three performances pleased fair-sized audiences. The Alaskan played two nights, Sept. 30-1; to poor business. The Soul Kiss 4, 5. Black Patti 7. Adelaide Thurston in Contrary Mary 9, 10.——EMPIRE: Stock co.; an excellent all week business. Blue Jeans being played. A Bachelor's Honeymoon 4-9. Guy Woodward manager of the Empire for season 1909-10. A most popular playhouse.

AMARILLO.—GRAND (H. H. Elliott, mgr.): McFadden's Flats Sept. 28; packed house; pleased. King of Tramps 2; poor co.; good business. Cameron Opera co. 4-9.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson, mgrs.): Brought to Justice 1; to fair business and satisfaction. Moving pictures will be run on nights not taken for other attractions. Smart Set 15. Dixie Minstrels 19. Tempest and Sunshine 22.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): Billy Link's Musical Comedy co. Sept. 27-29; fair co. and houses. The Alaskan 2; good co.; fair house. The Soul Kiss 3. Max Figman 9.——MAJESTIC (Chas. E. Sessen, mgr.): Vaudeville and moving pictures 28-3; fair performances and good houses.

WICHITA FALLS.—THEATRE (C. W. Bean, mgr.): Tim Murphy in Cupid and the Dollar 2; good co.; fair house. Black Patti 11.

CLEBURNE.—BROWN'S OPERA HOUSE (O. S. Bruck, mgr.): The Convict's Daughter Sept. 23; good audience and well pleased.

TAYLOR.—OPERA HOUSE (F. E. Carradine, mgr.): Graustark 9.

VERMONT.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Graustark 2; good house. Sweet Inniafallen 4; small house. The Man on the Box 5 to fair house. The Gentleman from Mississippi 6 to small house. Our New Minister 7 to good house. Daniel Sully in The Matchmaker 14. Moonshiner's Daughter 15. Ben Moulton Stock 18-23.

WHITE RIVER JUNCTION.—GATES OPERA HOUSE (A. M. Hall, mgr.): Old Homestead 2 to big business. Daniel Sully in Matchmaker 5. Servant in the House 19. House of a Thousand Candles 23.

WOODSTOCK.—MUSIC HALL (A. B. Morgan, mgr.): Howe's moving pictures 4. The Man on the Box 13. Human Hearts 20.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.): Isle of Spice; excellent, to good house. Charles A. Pussey as the King made hit. Bennett and Moulton co. 4-9 in The College Girl to crowded houses. The Man on the Box 11. Human Hearts 13. Peck's Bad Boy 19, and The Village Parson 22.

ST. ALBANS.—OPERA HOUSE (T. R. Haugh, mgr.): Isle of Spice 4; pleased good house. The Three Twins 11. Human Hearts 16.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise, mgr.): The Man of the Hour Sept. 29 to light business. David Warfield in The Music Master 30-2; splendid co., to big business. A Fool and His Money 5; very poor. Charles B. Hanaford 6, 7. East Lynne 9.——BIJOU (C. I. McKee, mgr.): David Higgins in Captain Clay of Missouri 4-9; pleasing nice business. Thurston 11-16.——COLONIAL (J. A. Sayre, mgr.): Texas Quartette, Rush Ling Toy, Gilbert Sorony 4-9 pleasing big business.

STAUNTON.—BEVERLEY (Barkman and Shultz, mgrs.): Charles B. Hanford in Taming of the Shrew 1 to capacity; splendid performance. The Climax 5. Paid in Full 6. A Fool and His Money 9. Norman Hackett 13. Florence Gear in Fluffy Ruffles 22. The Servant in the House 27. The Burglar 30.

LYNCHBURG.—ACADEMY (Corbin Shields, mgr.): David Warfield in The Music Master 6. The Merchant of Venice 9. Paid in Full 11. The Newlyweds 12.——ITEM: Owing to a raise on the lease from $3,000 to $5,000 per annum the local Academy of Music will be abandoned by the Leath-Wells syndicate at the end of this season.

PETERSBURG.—ACADEMY (J. P. Coleman, mgr.): Louis James in Henry the Eighth Sept. 29; small house; pleased. The Man of the Hour 30; small house; well pleased. The Climax 1; fair house; delighted. A Fool and His Money 4; small house. Victor and his Royal Venetian Band 5; large and well pleased audience.

DANVILLE.—ACADEMY (W. L. Harper, local mgr.): A Gentleman from Mississippi Sept. 29; excellent co. to good business. The Man of the Hour 4; fair business.

WASHINGTON.

NORTH YAKIMA.—THEATRE (Fred S. Schafer, mgr.): Three Twins Sept. 29; excellent co. to capacity. International Opera co. in Il Trovatore 30; very fine production to fair business. The Sunny Side of Broadway 3. Commencement Days 6. Chauncey Olcott 12. The Spoilers 14. Dustin Farnum 15. In Old Kentucky 16. Shepherd King 22, 23.

TACOMA.—THEATRE (C. H. Herald, mgr.): Paid in Full (Wagenhals and Kemper co.) Sept. 26. Fifty Miles from Boston 27 was fairly presented. The International Opera co. in Carmen 28 and Lucia 29; co. included some good voices. Madam Nerelli received much well deserved compliment. Three Twins 1, 2 was most agreeably presented.

EVERETT.—THEATRE (H. R. Willis, mgr.): Commencement Days Sept. 25; good co.; fair house. Fifty Miles from Boston 26; fair co. to poor house.——SCENIC (F. Miller, mgr.): The Parish Priest 27-1.——ACME (J. St. Peter, mgr.): In the Bishop's Carriage 27-2.

WEST VIRGINIA.

WHEELING.—COURT (R. L. Moore, mgr.): Norman Hackett in Beau Brummel 4; pleased a large audience. Marie Cahill 6. Girls Will Be Girls 8, 9. Brewster's Millions 12. Grace Van Studdiford 15, 16.——VIRGINIA (Charles A. Feinler, mgr.): The Brand of a Thief 4-6; good business. The Rays 7-9. School Days 11-16.——APOLLO (H. W. Rogers, mgr.): Mardi Gras Beauties 4-6; S. R. O. Irwin's Big Show 7-9. Behman's Show 11-13. Irwin's Gibson Girls 14-16.

HUNTINGTON.—THEATRE (Joseph Gainor, local mgr.): Howe's moving pictures Sept. 24; pleasing and entertaining performance to good business. U. T. C. 7. Norman Hackett in Beau Brummel 8. The World and a Woman 12, 13. Grace George in A Woman's Way 15. The Bar Sinister 16.

CLARKSBURG.—OPERA HOUSE (A. J. Smith, mgr.): Girls Will Be Girls 2; poor performance to big business. Norman Hackett in Beau Brummel 6. Polly of the Circus 12.

CHARLESTON.—BURLEW (N. S. Burlew, mgr.): The Princess of Patches 5; business and performance fair. Grace George 16.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe, mgr.): Climax 7. Norman Hackett in Beau Brummel 9. Princess of Patches 11. John Griffith 12. The Show Girl 18. Florence Gear in Fluffy Ruffles 23. The Servant in the House 28, 29.

GRAFTON.—OPERA HOUSE (George Brinkman, Jr., mgr.): Girls Will Be Girls 6 pleased good business. The Moulin Rouge Girls 13. The Isle of Spice 21. The Climax 26.——CASINO (Phillips and Jones, mgrs.): Vaudeville to packed houses.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.): Girls Will Be Girls 4 pleased large house.

WISCONSIN.

BELOIT.—OPERA HOUSE (R. H. Wilson, mgr.): The Sunerba Stock co., billed for Sept. 27-3, was closed by Manager Wilson 30 on account of poor productions. Kidnapped in Wyoming, After the Ball, A Texas Steer, and A Temperance Town were given to fair business. The Parcels to good business 5. The Farmer's Daughter 7. Bunco in Arizona 8. Frank Long co. 11-16. Little Johnny Jones 20. William Owen 23.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): French Folly Extravaganza co. Sept. 23, 24; good business and co. D'Urbano's Italian Band 25-27; fair business; fine band. Forty-five Minutes from Broadway 1; good business and co. The Prince of To-Night 3; S. R. O.; fine attraction. Henry Woodruff made a big hit. Great Divide 7. Just a Woman' way 10.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Forty-five Minutes from Broadway Sept. 27 to large and select audience; co. gave good satisfaction. Harvey Stock co. 10-16. Just as the Sun Went Down 19. Little Johnny Jones 27.——ITEM: My Dixie Girl, booked 5, V. A. Varney, manager, did not appear or cancelled date. This man has contracts signed for Keves Sisters Stock co. also.

OSHKOSH.—OPERA HOUSE (J. R. Williams, mgr.): King Dodo Sept. 27; house crowded; performance fine. Just Out of College 28; crowded house and good performance. The Prince of To-Night 8. The Great Divide 11.

WAUSAU.—OPERA HOUSE (C. S. Cone, mgr.): Just Out of College Sept. 29; pleased capacity. Forty-Five Minutes from Broadway 2; good co. and house. The Great Divide 6. The Golden Girl 12.

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EAU CLAIRE.—OPERA HOUSE (C. D. Moon, mgr.): Minister's Daughter Sept. 29; poor business and co. Royal Chef 3; three-fourths of a house and fair co. Victor Moore in Talk of New York 6. The Golden Girl 11. Forty-Five Minutes from Broadway 13.

FOND DU LAC.—HENRY BOYLE THEATRE (F. B. Haber, mgr.): King Dodo Sept. 28; satisfaction to good house. Forty-Five Minutes from Broadway 29; pleased fair business. Just a Woman's Way, matinee and night, 30; pleased two good houses. The Prince of To-Night 4; delighted capacity. Madame Nordica 11. Great Divide 12. House Next Door 13. A Golden Girl 16. As the Sun Went Down 18.

RACINE.—THEATRE (Daniel M. Nye, mgr.): Just a Woman's Way Sept. 30; co. good; large business. The Pagoda 3, matinee and evening; co. very good; patronage fair at both performances. The Man from Home 5; splendid co; best of satisfaction; fine patronage. Three Weeks 9. In Panama 10. Blanden Stock co. and Ladies' Military Band 11-16. The Flints 18-23.

JANESVILLE.—OPERA HOUSE (Peter L. Myers, mgr.): The Pagoda 4; fair business; good production; costumes pretty and was well staged. Three Weeks 12. Blanden Stock co. 15-17. The Beauty Spot, with Jefferson De Angelis, 18. The Golden Girl, Mort Singer co., 19.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edw. F. Stahle, mgr.): The Third Degree 2; excellent; to capacity. Polly of the Circus 8. McFadden's Flats 13. The Royal Chef 19. Mrs. Leslie Carter 20.

CANADA.

MONCTON, N. B.—DAVIDSON'S (W. S. Davidson, mgr.): When the Harvest Days Are Over 1, 2 to S. R. O. and audiences were delighted. Robinson Opera co. in Fra Diavolo, Ship Ahoy, and Chimes of Normandy 4-6.

BROCKVILLE, ONT.—OPERA HOUSE (F. I. Ritchie, mgr.): Knight for a Day Sept. 27; big business; performance excellent. The Honeymooners pleased large audience 30. Tom Marks in repertoire 4-9.

OTTAWA, ONT.—RUSSELL (F. Gorman, mgr.): De Wolf Hopper in Matinee Idol 1, 2 to capacity business; excellent play and co. Joe Weber in The Merry Widow and the Devil 8, 9.——OPERA HOUSE (Marks Brothers, mgrs.): Marks Brothers Dramatic co. (stock) indefinite, doing capacity business; pleased. Mary A. Ball Marks made a decided hit.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): Robin Opera co. closed a successful engagement 2 with The Bohemian Girl. Madame Schumann-Heink in grand concert 4, under the management of Frederick G. Spencer, to a very large and fashionable audience. The Burgomaster 6-9.

CHATHAM, ONT.—PRINCESS (M. Harris, mgr.): Moving pictures, with bi-weekly change, still did good business 4-9.

LONDON, ONT.—GRAND OPERA HOUSE (J. D. Eagan, mgr.): The Thief Sept. 29; fine performance to fair attendance. The Gay Musician 2 duplicated its hit last season and drew a big audience. Digby Bell and Kathleen Clifford in The Debtors 3 thoroughly satisfied good business at two performances. Charles Cherry in The Bachelor 4; excellent performances to fair attendance. Miss Idlewild 9. The Witching Hour 11.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox, mgr.): The Gay Musician Sept. 29; splendid attraction and house. Digby Bell in Debtors 6; excellent, to large house. Moving pictures and vaudeville balance week to good business.——ITEM: Texas Guinan made her debut here in prima donna role of Gay Musician, scoring big success, and Lottie Kendall, the original Marie Dubois, rejoined co. here, replacing Miss DuBarry.

HAMILTON, ONT.—GRAND: Clyde Fitch's amusing comedy, The Bachelor, 6, with Charles Cherry and the original New York cast, greatly pleased the audience. A Knight for a Day 8, 9; played to a good house.

WINNIPEG.—THEATRE (W. B. Lawrence, mgr.): The Shuberts in The Ringmaster Sept. 28-30; owing to the leading man leaving the co. at Minneapolis the play was disappointing. Eddie Foy in Mr. Hamlet of Broadway 3-6. George Fawcett in The Great John Ganton soon.——ITEMS: The Winnipeg Oratorio Society has begun rehearsals of Hiller's Song of Victory. Elgar Musical Society organized.

PETERBORO, ONT.—GRAND OPERA HOUSE (J. J. Turner, Sr., mgr.): A Knight for a Day 2; matinee and evening; poor houses; pleased. Ray Brothers' Minstrels 4, fair house. Charles Cherry in The Bachelor 8.

CALGARY, ALTA.—LYRIC (W. B. Sherman, mgr.): May Roberts-Gilliard, supported by a well balanced co. in repertoire, to good business 4-9.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Cleveland, O., 11-16, Cincinnati, 18-23.

ALLEN, ESTELLE (Joseph King, mgr.): Yonkers, N. Y., 11-13, Camden, N. J., 14-16, Bayonne 18-20.

ALLEN, VIOLA (Liebler and Co., mgrs.): New York City, Sept. 27—indefinite.

ANGLIN, MARGARET (Louis Nethersole, mgr.): New York city, Sept. 20—indefinite.

ARIZONA (Gus Hill, mgr.): Cleveland, O., 11-16.

ARSENE LUPIN (Charles Frohman, mgr.): New York city, Aug. 28—indefinite.

AS TOLD IN THE HILLS (Alex. Story, mgr.): Upper Sandusky, O., 12, Marion 13, Bucyrus 14, Galion 15, Mansfield 16, Tiffin 18, Chicago Junction 19, Norwalk 20, Wellington 21, Barberton 22, Lorain 23.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Toledo, O., 10-13, Grand Rapids, Mich., 14-16.

AT CRIPPLE CREEK (Chas. H. Wuers, prop.): New Bethlehem, Pa., 12, Butler 13, Rochester 14, Beaver Falls 15, Bellaire, O., 16, Steubenville 18, Wooster 19, Cambridge 20, Marietta 21, Gallipolis 22, Charleston, W. Va., 23.

BANKER'S CHILD (Harry Shannon, mgr.): Big Rapids, Mich., 12, Evart 13, Clare 14, Mt. Pleasant 15, St. Louis 16.

BATES, BLANCHE (David Belasco, mgr.): Portland, Ore., 10-16, Seattle, Wash., 18-23.

BECAUSE IT DOESN'T PAY TO (Jed Carlton, mgr.): Pleasant Hill, Mo., 14, Butler 15, Nevada 16, Springfield 17, Clinton 18, Harrisonville 19, Warrensburg 20, California 22, Jefferson City 23.

BELL, DIGBY (Alison and Ziegler, mgrs.): New York city Oct. 12—indefinite.

BELLE OF JAPAN (Wm. Wamsher, mgr.): Fremont, Neb. 12.

BELLEW, KYRLE (Charles Frohman, mgr.): Boston, Mass., 10, 11-23.

BEN HUR (Klaw and Erlanger, mgrs.): Rochester, N. Y., 11-16, Buffalo, 18-23.

BEVERLY (A. G. Delamater, mgr.): Kokomo, Ind., 12, Goshen 13, Elkhart 14, Alton, Ill., 15, Peoria 16, Mo., 18, Kansas City 17-23.

BILLY (Sidney Drew, mgr.): New York city 4-16.

BILLY THE KID (Eastern: Chas. H. Wuers, mgr.): North Adams, Mass., 12, Winsted, Conn., 13, Bristol, R. I., 14, Waterbury, Conn., 15, 16, Middletown, 18, New Canaan 20, Thompson 21, Wallingford 22, New Britain 23, Danbury 25.

BILLY THE KID (Western: Chas. H. Wuers, mgr.): Chester, Pa., 12, West Chester 13, Burlington, N. J., 14, Trenton 15, Pottstown, Pa., 16, Carbondale 18, Pittston 19, Honesdale 20, Susquehanna 22, Binghamton, N. Y., 23.

BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Brooklyn, N. Y., 11-16.

BRAND OF A THIEF: Brooklyn, N. Y., 11-16.

BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Macon, Ga., 12, Athens 13, Rome 14, Chattanooga, Tenn., 15, Huntsville, Ala., 16, Decatur 18, Corinth, Miss., 20, Columbus 21, Birmingham, Ala., 22, 23.

BROADWAY AFTER DARK (A. H. Woods, mgr.): Peoria, Ill., 10-13, Springfield 14-16, Chicago 17-30, Columbus, O., 21-23.

BURKE, BILLY (Charles Frohman, mgr.): San Francisco, Cal., 4-16, Oakland 18-20, San Jose 21, Stockton 22, Sacramento 23.

CALIFORNIA GIRL: Lewistown, Pa., 12, Lebanon 13, Pottstown 14, Columbia 15, Lancaster 16.

CALL OF THE WILD (Betts and Fowler, mgrs.): Gettysburg, Pa., 12, York 13, Chambersburg 14, Martinsburg, W. Va., 15, Cumberland, Md., 16, Meyersdale, Pa., 18, Brownsville 19, Fairmount, W. Va., 20, Wheeling 21-23.

CHECKERS (Stair and Havlin, mgrs.): St. Joseph, Mo., 10-13, Des Moines, Ia., 14-16.

CHERRY CHARLES (Sam S. and Lee Shubert, Inc., mgrs.): Montreal, P. Q., 11-16.

CHRIS MAN (Klaw and Erlanger, mgrs.): Milwaukee, Wis., 10-13.

CHRIS'S HOME (Walter N. Lawrence, mgr.): New York city Oct. 4—indefinite.

CLIMAX, THE (Joseph Weber, mgr.): Philadelphia, Pa., Sept. 6-Oct. 16.

CLIMAX, THE (Joseph Weber, mgr.): Chicago, Ill., Aug. 3—indefinite.

CLIMAX, THE (Joseph Weber, mgr.): New York city Aug. 2—indefinite.

CLIMAX, THE (Western: Joseph Weber, mgr.): Seattle, Wash., 10-16, Aberdeen 17, Hoquiam 18, Tacoma 19-21, Victoria, B. C., 22, 23.

CLIMAX, THE (Joseph Weber, mgr.): Grand Rapids, Mich., 11-16.

CLIMAX, THE (Southern: Joseph Weber, mgr.): Knoxville, Tenn., 13, 14, Chattanooga 15, 16, Birmingham, Ala., 18, 19, Nashville, Tenn., 20, 21, Jackson 22, Memphis 23, 25.

CLIMAX, THE (Joseph Weber, mgr.): London, Eng., Sept. 6—indefinite.

CLIMAX, THE (Pennsylvania: Joseph Weber, mgr.): Indiana, Pa., 12, Ridgway 13, St. Marys 14, Clearfield 15, Du Bois 16.

CLIFTON, WALTER: Little Rock, Ark., 12, Union City, Tenn., 13, Nashville 15, Chattanooga 16, Hickory, N. C., 18, Newton 19, Asheville 20, Hendersonville 21, Anderson, S. C., 22, Greenwood, Miss., 23.

COLLIER, WILLIAM (Charles Frohman, mgr.): Boston, Mass., 4-30.

COMMANDING OFFICER (Daniel Frohman, mgr.): Baltimore, Md., 12-16.

CONVICT 999 (A. H. Woods, mgr.): Detroit, Mich., 10-16, Buffalo, N. Y., 18-23.

CONVICT'S DAUGHTER (Southern: Gus Arnold, mgr.): Waco, Tex., 12, Mart 13, Temple 14, Taylor 15, Rastrop 16, Lagrange 18, Wharton 19, Bay City 20, Victoria 21, Goliad 22, Beeville 23.

CONVICT'S SWEETHEART (A. H. Woods, mgr.): Bayonne, N. J., 14-16, Paterson 18-20, Camden 21-23.

CRANE, MAURICE CARR (Liebler and Co., mgrs.): Chicago, Ill., Oct. 16—indefinite.

COUNTRY KID (H. B. Whittaker, mgr.): Augusta, Ind., 12, Peru 13, Wabash 14, Hartford City 15, Elwood 16, Alexandria 21, New Castle 22, Tipton 23.

COUNTY SHERIFF (Wee and Price, mgrs.): Terrace, Pa., 12, Montesale 13, Phillipsburg 14, Johnstown 15, Altoona 16, Indiana 18, Vandevrift 19, Scottdale 20, Easton 22, Allentown 23.

COW PUNCHER (Central: W. W. McGee, mgr.): Mena, Ark., 12, De Queen 13, Texarkana 14, Ranham, Tex., 15, Honey Grove 16, Wolfe City 18, Farmersville 19, McKinney 20, Leonard 21, Whitewright 22, Sulphur Springs 23.

COW PUNCHER (Eastern: Elmer H. Brown, mgr.): Celina, O., 12, New Bremen 13, St. Marys 14, Ft. Recovery 15, Union City, Ind., 16, Mechanicsburg, O., 18, Kenton 19, Marysville 20, St. Paris 21, Springfield 22, 23.

COWBOY GIRL (Kilroy and Britton, mgrs.): Chicago, Ill., 10-16.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Brooklyn, N. Y., 4-16, Cleveland, O., 18-23.

CREOLE SLAVE'S REVENGE (A. H. Woods, mgr.): Brooklyn, N. Y., 11-16, Philadelphia, Pa., 18-23.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Denver, Colo., 11-16, Colorado Springs 18, Pueblo 19, Kansas City, Mo., 24-27.

DALTON, ROBERT (John W. Rankin, mgr.): Pine Bluff, Ark., 12, Texarkana, Tex., 13, Shreveport, La., 14, Ruston 15, Monroe 16, Alexandria 17, Baton Rouge 18, Plaquemine 19, Donaldsonville 20, Thibodaux 21, Morgan City 22, New Iberia 23.

DANIEL BOONE ON THE TRAIL (Boone Amusement Co., mgrs.): Jerseyville, Ill., 12, Alton 13, Edwardsville 14.

DAVID COPPERFIELD (Edward C. White, mgr.): Buffalo, N. Y., 11-16, St. Catharines, Ont., 18, Hamilton 19, Brantford 20, St. Thomas 21, London 22.

DEADWOOD DICK'S LAST SHOT (Chas. H. Woers, mgr.): New Bedford, Mass., 12, 13, Newport, R. I., 14, River Point 15, Woonsocket 16, Milford, Mass., 18, Webster 20, Willimantic, Conn., 21, Thomaston 22, Waterbury 23.

DEVOY, EMMETT (W. G. Smyth, mgr.): Redlands, Cal., 12, Pomona 13, Riverside 14, Santa Ana 15, San Diego 16, Los Angeles 17-23.

DIXEY, HENRY (Henry W. Savage, mgr.): Muncie, Ind., 12, Marion 13, So. Bend 14, Toledo, O., 15, 16, Jackson, Mich., 18, Battle Creek 19, Ann Arbor 20, Grand Rapids 21-23.

DODSON, C. E. (Cohan and Harris, mgrs.): Madison, Wis., 12, Fond du Lac 13, Milwaukee 14-16, St. Louis, Mo., 17-23.

D'OIZE, EDWARD (Guy F. Gregg, mgr.): Goldsboro, N. C., 12, Newbern 13, Greenville 14, Washington 15, Wilson 16, Wilmington 17, Rocky Mount 19, Tarboro 20, Fayetteville 21, Henderson 22, Oxford 23.

DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 6—indefinite.

EAST LYNNE (W. J. McDonald, mgr.): Holbrook, Neb., 12, Arapahoe 13, Stamford 14, Danebury 15, Wilsonville 16.

EDESON, ROBERT (Henry B. Harris, mgr.): New York city Sept. 20—indefinite.

ELI AND JANE (Harry Green, mgr.): Moorehouse, Mo., 12, Sikeston 13, Charleston 14, East Prairie 15, Caruthersville 16, Portageville 18, Kennett 19, Malden 20, Campbell 21, Hector, Ark., 22, Paragould 23.

ELLIOTT, MAXINE (Sam S. and Lee Shubert, Inc., mgrs.): St. Louis, Mo., 11-16, Kansas City 18-23.

EYE WITNESS (Lincoln J. Carter, mgr.): Philadelphia, Pa., 11-16.

FARMER'S DAUGHTER (Ed Anderson, mgr.): Reedsburg, Wis., 12, Tomah 13, Galesville 14, Lake City, Minn., 15, Rochester 16, Winona 17, St. Charles 18, Pine Island 19, Northfield 20, New Prague 24.

FAUST (M. J. Kaill, mgr.): Dayton, O., 11-13, Columbus 14-16.

FAUST (Giga Verne White, prop.): Platteville, Wis., 12, Galena, Ill., 13, Darlington, Wis., 14, Highland 15, Dodgeville 16, Madison 17, Stoughton 18, Monroe 19.

FAVERSHAM, WILLIAM (Frank Wiltsch, mgr.): New York city 11-16, Albany, N. Y., 17-23.

FAWCETT, GEORGE (Sam S. and Lee Shubert, Inc., mgrs.): San Francisco, Cal., 11-16.

FIGHTING PARSON (F. Ernest Clayton, mgr.): Victor, Ia., 12, Melbourne 13, Reinbeck 14, Grundy Center 15, Marshalltown 16, Grinnell 18, Bells Plaine 19, Newton 20, Nevada 21, Ames 22, Boone 23.

FIGMAN, MAX (John Cort, mgr.): Dallas, Tex., 11, 12, Ft. Worth 13, 14, Denison 15, Terrant, Okla., 16, Oklahoma City 18, 19, El Reno 20, McAlester 21, Muskogee 22, 23.

FINAL SETTLEMENT (Southern: Clay T. Vance, mgr.): Lancaster, S. C., 12, Camden 13, Rockingham, N. C., 14, Lumberton 15, Marion 16.

FISKE, MRS. (Harrison Grey Fiske, mgr.): New Haven, Conn., 12, Hartford 13, Springfield, Mass., 14, Northampton 15, Albany, N. Y., 16.

FOOL AND HIS MONEY: Henderson, N. C., 12, Raleigh 16.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.

FOURTH ESTATE (Liebler and Co., mgrs.): New York city Oct. 4—indefinite.

GAMBLER OF THE WEST (A. H. Woods, mgr.): Kansas City, Mo., 10-16, Des Moines, Ia., 17-23.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Boston, Mass., Sept. 20—indefinite.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): St. Paul, Minn., 10-16.

GENTLEMAN FROM MISSISSIPPI (Southern: Brady and Grismer, mgrs.): Montgomery, Ala., 12, Selma 13, Mobile 14, Pensacola, Fla., 15, Biloxi, Miss., 16, New Orleans, La., 18-24.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Buffalo, N. Y., 11-16.

GILMORE, PAUL (A. J. Spencer, mgr.): Williamsport, Pa., 12, Pottsville 13, Hazelton 14, Pittston 15, Scranton 16.

GIRL AND THE DETECTIVE (Chas. E. Blaney Amusement Co., mgrs.): Washington, D. C., 11-16, Philadelphia, Pa., 18-23.

GIRL AND THE GAME (Will H. Locke, mgr.): Morris, Minn., 12, Benson 13, Willmar 14, Litchfield 15, 16, St. Cloud 17, Royalton 18, Rush Center 19, Melrose 20, Alexandria 21, Fergus Falls 22, Wahpeton, N. D., 23.

GIRL AND THE STAMPEDE (V. B. Lambert, mgr.): Genoa, Neb., 12, David City 13, Ulysses 14, Seward 15, Milford 16, Crete 18, Wilber 19.

GIRL FROM MONTANA (Robt. Taylor, mgr.): Carson City, Nev., 12, Moose Jaw 13, 14, Indian Head 15, 16.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Chicago, Ill., Oct. 11—indefinite.

GIRL FROM U. S. A. (Central: Harry Scott, mgr.): Sumner, Ia., 12, Colwein 13, West Union 14, Elgin 15, Prairie du Chien, Wis., 16, No. McGregor, Ia., 17, Dubuque 18, Dyersville 19, Cresco 20, Osage 21, St. Ansgar 22, Charles City 23.

GIRL FROM U. S. A. (City: Harry Scott, mgr.): Columbus, O., 11-13, Toledo 14-16, Detroit, Mich., 17-23.

GIRL FROM U. S. A. (Eastern: Harry Scott, mgr.): Sullivan, Ill., 12, Mt. Pulaski 13, Monticello 14, Decatur 15, Rantoul 16, Sterling 17, Tuscola 18, Arcola 19, Shelbyville 20, Kansas 21, Chrisman 22, Brazil, Ind., 23.

GIRL FROM U. S. A. (Western: Harry Scott, mgr.): Muskegon, Mich., 12, Marquette 13, Negaunee 14, Ishpeming 15, Calumet 16, Lake Linden 17, Hancock 18, Crystal Falls 20, Florence, Wis., 21, Iron Mountain, Mich., 22, Crandon, Wis., 23, Rhinelander 24.

GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Winsted, Conn., 12, Stamford 13, Yonkers, N. Y., 14, Kingston 15, Newburgh 16, Middletown 18, Paterson, N. J., 19, 20, Bethlehem, Pa., 20, Red Bank, N. J., 21, Plainfield 22, Asbury Park 23.

GIRL OF THE MOUNTAINS (O. E. Wes, mgr.): Torrington, Conn., 12, Danbury 13, Fishkill, N. Y., 14, Rhinebeck 15, Schenectady 16, Glens Falls 18, Saratoga 19, Schuylerville 20, Greenwich 21, Troy 22, 23.

GIRLS (Sam S. and Lee Shubert, Inc., mgrs.): Minneapolis, Minn., 10-16.

GIRLS (Sam S. and Lee Shubert, Inc., mgrs.): Des Moines, Ia., 11, 12.

GIRLS (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., 10-16.

GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): Pittsburgh, Pa., 11-16.

GRAUSTARK (Eastern: Baker and Castle, mgrs.): Minneapolis, Minn., 10-16, Chicago, Ill., 17-23.

GREAT DIVIDE (Henry Miller Co., mgrs.): Fond du Lac, Wis., 12, Madison 13, Moline, Ill., 14, Keokuk, Ia., 15, Moberly, Mo., 16, St. Louis 17-23.

HACKETT, JAMES K. (Charles Frohman, mgr.): Detroit, Mich., 11-16, Bay City 18, Saginaw 19, Grand Rapids 20, Jackson 21, So. Bend, Ind., 22, Kalamazoo, Mich., 23.

HACKETT, NORMAN (Jules Murry, mgr.): Roanoke, Va., 12, Staunton 13, Lynchburg 14, Richmond 15, Norfolk 16, Wilmington, N. C., 18, Greensboro 22, Winston-Salem 23.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Raleigh, N. C., 12, Winston-Salem 13, Charlotte 14, Spartanburg, S. C., 15, Greenville 16, Atlanta, Ga., 18, 19, Athens 20, Augusta 21, Charleston, S. C., 22, Savannah, Ga., 23.

HANS HANSON (Louis Reis, mgr.): Armour, S. D., 12, Mitchell 13, Letcher 14, Mt. Vernon 15, White Lake 16, Presho 18, Chamberlain 19, Kimball 20, Alexandria 21, Emery 22, Bridgewater 23.

HARVEST MOON (Charles Frohman, mgr.): New York city 11-30.

HAWTREY, WILLIAM F. (Walter N. Lawrence, mgr.): Providence, R. I., 11-13, Albany, N. Y., 14-20.

HEART OF ALASKA (Wade Maston, mgr.): Hartford, Conn., 14-16.

HENDRICKS, BEN (A. H. Westfall, mgr.): Brandon, Man., 12, Virden 13, Elkhorn 14, Minnesota, Sask., 15.

HER DARK MARRIAGE MORN (Thos. W. Keener, mgr.): Terre Haute, Ind., 12, Lebanon 13, Lafayette 14, Noblesville 15, Frankfort 16, Logansport 18, Warsaw 19, Goshen 20, Elkhart 21, No. Manchester 22, South Bend 23, Benton Harbor, Mich., 24.

HIGGINS, DAVID (Stair and Nicolai, mgrs.): Atlanta, Ga., 11-16.

HILLIARD, ROBERT (Frederic Thompson, mgr.): New York city 11-16, Chicago, Ill., 18-30.

HOBSON, WILLIAM (Liebler and Co., mgrs.): New York city Aug. 2—indefinite.

HOUSE OF THOUSAND CANDLES (L. S. Pond, mgr.): Austin, Minn., 12, Owatonna 13, Winona 14, Rochester 15, Faribault 16, St. Cloud 17, Perham 18, Wahpeton, N. D., 19, Aberdeen, S. D., 20, Redfield 21, Watertown 22, Brookings 23.

HUMAN HEARTS (Southern: W. F. Nashville, mgr.): Newnan, Ga., 12, Gainesville 13, Griffin 14, Milledgeville 15, Madison 16, Abbeville, S. C., 18, Newberry 19, Chester 20, Gastonia, N. C., 21, Statesville 22, Asheville 23.

HUMAN HEARTS (Western: Wm. Franklin Riley, mgr.): Bismarck, N. D., 12, Dickinson 13, Glendive, Mont., 14, Miles City 15, Billings 16, Big Timber 18, Livingston 19, Bozeman 20, Great Falls 21, Helena 22.

IN OLD KENTUCKY (A. W. Dingwall, mgr.): Spokane, Wash., 10-16, Seattle 17-23.

IN WYOMING (H. E. Pierce, mgr.): Mt. Vernon, Wash., 12, Sedro Woolley 13, Arlington 14, Snohomish 15, Everett 16, Aberdeen 17, Hoquiam 18, Centralia 19, Chehalis 20, Kelso 21, Vancouver 22, Camas 23.

IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York city Aug. 24—indefinite.

ISHAM, Charles Frohman, mgr.): Atlantic City, N. J., 11-13, Trenton 14, Allentown, Pa., 15, Easton 16, Baltimore, Md., 18-23.

JAMES, LOUIS (Branch O'Brien, mgr.): Atlanta, Ga., 11, 12, Birmingham, Ala., 13, 14, Selma 15, Montgomery 16, Pensacola, Fla., 18, Mobile, Ala., 19, Hattiesburg, Miss., 20, Meridian 21, Jackson 22, Natchez 23.

JEFFERSON, JOSEPH AND WILLIAM W. (Albert Dorris, mgr.): Corinth, Miss., 12, Memphis, Tenn., 13, Clarksdale, Miss., 14, Greenville 15, Columbus 16, Birmingham, Ala., 18, 19, Tuscaloosa 20, Anniston 21, West Blockton 22, Salem 23.

JUST A WOMAN'S WAY (Co. A: Sidney W. Pascoe, mgr.): Lewistown, Ill., 12, Beardstown 13, Grigsville 14, Barry 15, Hannibal, Mo., 16, Quincy, Ill., 17, Warsaw 18, Carthage 19, La Harpe 20, Macomb 21, Bushnell 22, Galesburg 23, Peoria 24.

JUST A WOMAN'S WAY (Co. B: S. W. Pascoe, prop.): Clintonville, Wis., 12, Antigo 13, Rhinelander 14, Tomahawk 15, Prentice 16, Eau Claire 17, Stanley 18, Marshfield 19, Grand Rapids 20, Black River Falls 21, Nellisville 22, Menomonie.

KENDALL, EZRA (Liebler and Co., mgrs.): Cincinnati, O., 10-16.

KIDNAPPED FOR A MILLION (Eastern: E. H. Perry, mgr.): Bardwell, Ky., 12, Cairo, Ill., 13, Paducah, Ky., 14, 16.

KING OF BIGAMISTS (A. H. Woods, mgr.): Louisville, Ky., 10-16, Pittsburgh, Pa., 18-23.

LAWRENCE, LIONEL (S. H. Joliffe, mgr.): Canton, Miss., 12, Jackson 13, Greenville 14, Clarksdale 15, Marianna, Ark., 16, Helena 18, Wynne 19, Jonesboro 20, Corning 21, Newport 22, Batesville 23.

LENA RIVERS (Coast: Barton and Wiswell, mgrs.): Pullman, Wash., 12, Dayton 13, The Dalles, Ore., 14, Hood River 15, Astoria 16, Portland 17-23.

LENA RIVERS (Western: Thos. H. Sewell, mgr.): St. James, Minn., 14, Lake Crystal 15, Mankato 16, New Ulm 17, St. Peter 18, Owatonna 19, Lyle 20.

LENA RIVERS (Central: F. W. McIntosh, mgr.): Groton, S. D., 12, Webster 13, Milbank 14, Montevideo, Minn., 15, Watertown, S. D., 16, Brookings 18, Sibley, Ia., 21, Le Mars 22, Sioux City 23, Wayne, Neb., 25.

LILY AND THE PRINCE (Frank Holland, mgr.): Findlay, O., 12, Bowling Green 13, Tecumseh, Mich., 14, Pontiac 15, Port Huron 16.

LION AND THE MOUSE (Co. A: Henry B. Harris, mgr.): Providence, R. I., 11-16.

LION AND THE MOUSE (Co. B: Henry B. Harris, mgr.): Rocky Mount, N. C., 12, Wilson 13, Goldsboro 14, Newbern 15, Wilmington 16, Fayetteville 18, Darlington, S. C., 19, Florence 20, Sumter 21, Orangeburg 22, Columbia 23.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Colfax, Wash., 11-13, Lewiston, Ida., 14-16, Pendleton, Ore., 18, 19, Walla Walla, Wash., 20, 21, Yakima 22, 23.

LOST TRAIL, THE (Eastern: Wills Amusement Co., prop.): Uniontown, Pa., 12, Connellsville 13, Scottdale 14, Waynesburg 15, Washington 16, New Kensington 18, Punxsutawney 19, Butler 20.

MADAME X (Henry W. Savage, mgr.): Chicago, Ill., Sept. 19—indefinite.

MALLORY, CLIFTON (H. H. Cook, mgr.): Westfield, Pa., 12, Conderport 13, Geneva, N. Y., 14, Baldwinsville 15, Syracuse 16.

MAN FROM HOME (Liebler and Co., mgrs.): Peoria, Ill., 15, 16.

MAN OF THE HOUR (Western: Brady and Grismer, mgrs.): Norfolk, Neb., 12, Columbus 13, Grand Island 14, Kearney 15, North Platte 16, Denver, Colo., 17-23.

MAN ON THE BOX (Coast: Boyd D. Trousdale, mgr.): Marysville, Ia., 12, Alturas 13, Cresbarn 14, Le Mars 15, Cherokee 16, Webster Iowa, Minn., 18, Albert Lea 19, Waterloo 21, Owatonna 22, Albert Lea 23.

MAN ON THE BOX (Central: Trousdale Bros., mgrs.): Sigourney, Ia., 12, Newton 13, Monroe 14, Buxton 15, Knoxville 16.

MANN, LOUIS (Wm. A. Brady, mgr.): Philadelphia, Pa., 4-16.

MANTELL, ROBERT (Wm. A. Brady, mgr.): Pittsburgh, Pa., 11-16, Philadelphia 18-30.

MARRIED IN HASTE (Edwin Percival, mgr.): Olney, Ill., 12, Grayville 13, Harrisburg 14, Metropolis 15, Centralia 16, Richland 17, Gillespie 18, Taylorville 19, Pittsburg 20, Nokomis 21, Assumption 22, Pana 23, Springfield 24.

MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): Omaha, Neb., 10-13.

MEADOW BROOK FARM (J. W. Carson, mgr.): Charleston, Ill., 12, Greenup 13, Mattoon 14, Effingham 15, Highland 16, Collinsville 17, Marion 18, Sparta 19, Benton 20, Duquoin 21, Anna 22, Cairo 23.

MILDRED AND BOUCICAULT (Harry Spoctore, mgr.): Milford, Del., 12, Wilmington 13, West Chester, Pa., 14, Salem, N. J., 15, Vineland 16, Atlantic City 18, 19, Lakewood 20, Freehold 21, Trenton 22, Glen Cove, N. Y., 23.

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MILLER, HENRY (Henry Miller Co., mgrs.): London, Eng., Sept. 15—indefinite.
MISSOURI GIRL (Jos. Rith, mgr.): Paris, Tex., 12, Commerce 13, Wolfe City 14, Farmersville 15, Greenville 16.
MOLLY BAWN (Burton Nixon, mgr.): Estevan, Man., 12, Minot, N. D., 13, Carrington 14.
MONTANA (Roland Osborne, mgr.): Missouri Valley, Ia., 11, Plattsmouth, Neb., 12, Nebraska City 13, York 15, Grand Island 19, Hastings 20, Exeter 21.
MONTANA LIMITED (Klimt and Gazzolo, mgrs.): Cincinnati, O., 10-16.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Baltimore, Md., 11-16, Washington, D. C., 18-23.
MY PARTNER'S GIRL (Chas. B. Blaney Amusement Co., mgrs.): Pittsburgh, Pa., 11-16.
NELL (Frederic Thompson, mgr.): Philadelphia, Pa., 4-16, New York city 18—indefinite.
NETHERSOLE, OLGA (Wallace Munroe, mgr.): Baltimore, Md., 11-16, Norfolk, Va., 18, Richmond 19, Roanoke 20, Lynchburg 21, Charlotte, N. C., 22, Augusta, Ga., 23.
O'HARA, FISKE: Providence, R. I., 11-16.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): No. Yakima, Wash., 12, Ellensburg 13, Seattle 14-17, Victoria, B. C., 18, Vancouver 19, 20, Bellingham, Wash., 21, Everett 22, Tacoma 23.
OLD CLOTHES MAN (Gilsan and Bradfield, mgrs.): Rushville, Neb., 12, Gordon 13, Valentine 14, O'Neill 15, Neligh 16, Westpoint 17, Tecumseh 18, Blair 19.
OLD HOMESTEAD (Frank Thompson, mgr.): Washington, D. C., 11-16, Providence, R. I., 18-23.
ON THE EVE (Henry B. Harris, mgr.): New York city Oct. 4—indefinite.
ON THE SUWANEE RIVER (A. R. Warner, mgr.): St. Louis, Mo., 10-16.
ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Indianapolis, Ind., 14-16, St. Louis, Mo., 17-23.
OUT IN IDAHO (James J. Shalvoy, mgr.): Mt. Carmel, Pa., 12, Williamsport 13, Sunbury 14, Milton 15, Shamokin 16, Mt. Carmel 18, Ashland 19, Tower City 20, Lykens 21, Columbia 22, York 23.
PAID IN FULL (Astor; Wagenhals and Kemper, mgrs.): Minneapolis, Minn., 10-16, St. Paul 17-23.
PAID IN FULL (Atlantic; Wagenhals and Kemper, mgrs.): Richmond, Va., 12, 13, Norfolk 14, 15, Newport News 16, Petersburg 18, Raleigh N. C., 19, Durham 20, Greensboro 21, Winston-Salem 22, Charlotte 23.
PAID IN FULL (Coast; Wagenhals and Kemper, mgrs.): Livingston, Mont., 12, Billings 13, Dickinson, N. D., 15, Mandan 16, Bismarck 18, Jamestown 19, Fargo 20, Grand Forks 21-23.
PAID IN FULL (Eastern; Wagenhals and Kemper, mgrs.): Nashua, N. H., 12, Manchester 13, Haverhill, Mass., 14, Gloucester 15, Claremont, N. H., 16, Concord 18, Lawrence, Mass., 19, Leominster 20, Worcester 21, Gardiner 22, Springfield 23.
PAID IN FULL (Western; Wagenhals and Kemper, mgrs.): St. Marys, O., 12, Kenton 13, Bellefontaine 14, Marysville 15, Piqua 16, Ada 18, Greenville 19, Anderson, Ind., 20, Connersville 22.
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Little Valley, N. Y., 12, Ellicottville 13, Franklinville 14, Olean 15, Hammondsport 16, Bath 18, Palmyra 19, Weedsport 20, Auburn 21, Moravia 22, Addison 23.
PERKINS, CHIC (Frank G. King, mgr.): Strawberry Point, Ia., 11, 12, Fredericksburg 13, 14, Riceville 15, 16, Stacyville 18, Mason City 19, 20, Goodell 23.
PIERRE OF THE PLAINS (A. H. Woods, mgr.): New Orleans, La., 10-16.
POLLY OF THE CIRCUS (E. B. Jack, mgr.): Omaha, Neb., 10-13, Des Moines, Ia., 14, 15, Atchison, Kan., 16, Kansas City, Mo., 17-23.
POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Clarksburg, W. Va., 12, Cambridge, O., 13, Coshocton 14, New Philadelphia 15, Steubenville 16, Meadville, Pa., 18, Sharon 19, Warren, O., 20, Alliance 21, Ashland 22, Elyria 23.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Philadelphia, Pa., 4-16.
POST, GUY BATES (Harrison Grey Fiske, mgr.): Buffalo, N. Y., 11-16, Toronto, Ont., 18-23.
POYNTER, BEULAH (Burton Nixon, mgr.): Nashville, Tenn., 11-16, Memphis 18-23.
PRINCE CHAP: Anderson, Ind., 14.
PRINCESS OF PATCHES (Wm. J. Nodine, mgr.): Pocahontas, Va., 12, Christiansburg 13, Pulaski 14, Wytheville 15, Marion 16, Abingdon 18, Elizabethton, Tenn., 19, Johnson City 20, Greenville 21.
QUEEN OF THE SECRET SEVEN (A. H. Woods, mgr.): Bayonne, N. J., 11-13, Philadelphia, Pa., 18-23.
QUEEN OF THE OUTLAW CAMP: Boston, Mass., 11-16.
RIGHT OF WAY (Fred Block, mgr.): Springfield, Ill., 10-13, Peoria 14-16.
RIVER PIRATES (A. H. Woods, mgr.): Worcester, Mass., 11-16, Boston 18-23.
ROBERTS, THEODORE (Klaw and Erlanger, mgrs.): Chicago, Ill., 3-23.
ROBERTSON, DONALD: Chicago, Ill., Oct. 9—indefinite.
ROBERTSON, FORBES (Sam S. and Lee Shubert, Inc., mgrs.): New York city Oct. 4—indefinite.
ROBSON, ELEANOR (Liebler and Co., mgrs.): New York city 11-16.
ROBSON, MAY (L. S. Sire, mgr.): Hartford, Conn., 11, 12, Waterbury 13, Meriden 14, Bridgeport 15, 16, New Britain 18, New Haven 19, 20, Danbury 21, Great Barrington, Mass., 22, Winsted, Conn., 23.
ROUND UP (Klaw and Erlanger, mgrs.): New Haven, Conn., 11-16, New York city 18-23.
ROYAL SLAVE, (George H. Bubb, mgr.): Nashua, Ia., 12, Greene 13, Garner 14, Eagle Grove 15, Algona 16, Blue Earth, Minn., 18, Winnebago 19, Fairmont 20, Worthington 21, Rock Rapids, Ia., 22, Sioux Falls, S. D., 23.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): New York city Sept. 13-Oct. 23.
SALOMY JANE (A. G. Delamater, mgr.): Newport News, Va., 12, Petersburg 13, Richmond 14, Charlottesville 15, Lynchburg 16, Rockymount 18, Danville 19, Greensburg 20, Winston-Salem, N. C., 21, Salisbury 22, Durham 23.
SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): St. Louis, Mo., 10-16.
SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Greenwich, N. Y., 12, Keene, N. H., 13, Bellows Falls, Vt., 14, Brattleboro 15, Leominster, Mass., 16.
SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Providence, R. I., 11-13.
SHADOWED BY THREE (Harry J. Jackson, mgr.): Pittsburgh, Pa., 11-16.
SIR HOPKINS (J. R. Sterling, mgr.): Grand Rapids, Mich., 10-13, Cadillac 14, Saginaw 15, Pt. Huron 16, Detroit 17-23.
SKINNER, OTIS (Townsend Walsh, mgr.): Buffalo, N. Y., 11-16, Indianapolis, Ind., 18-23.
SPOONER, CECIL (Charles E. Blaney Amusement Co., mgrs.): Philadelphia, Pa., 11-16.
STAHL, ROSE (Henry B. Harris, mgr.): Lewiston, Me., 12, Portsmouth, N. H., 13, Dover 14, Concord 15, Haverhill, Mass., 16, Leominster 18, New Bedford 19, Fall River 20, Newport, R. I., 21, Woonsocket 22, Brockton, Mass., 23.
STARR, FRANCES (David Belasco, mgr.): New York city Sept. 4—indefinite.
STEVENS, ADELAIDE (W. S. Lent, mgr.): Fredericksburgh, Va., 11, 12, Charlottesville 13, Front Royal 14, Lexington 15, Roanoke 16, East Radford 18, Pulaski 19, Wytheville 20, Marion 21, Abingdon 22, Elizabethton, Tenn., 23.
STEWART, MAY (J. E. Cline, mgr.): Dublin, Ga., 12, Hawkinsville 13, Fitzgerald 14, Dawson 15, Eufaula, Ala., 16.
SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): New York city Aug. 31—indefinite.
TEMPEST AND SUNSHINE (Central; Howard Brandon, mgr.): Greenfield, Ill., 12, Taylorville 13, Pana 14, Olney 15, Benton 16, New Athens 17, O'Fallon 18, Salem 19.
TEMPEST AND SUNSHINE (Eastern; A. J. Woods, mgr.): Corry, Pa., 12, Clarendon 13, Salamanca, N. Y., 14, Wellsville 15, Conneaut, Pa., 16, Port Allegheny 18, Emporium 19.
TEMPEST AND SUNSHINE (Southern; Harry C. Bannister, mgr.): Eureka Springs, Ark., 12, Rogers 13, Fayetteville 14, Van Buren 15, Mena 16, De Queen 18, Texarkana 19.

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THIEF (Eastern; Charles Frohman, mgr.): Lawrence, Mass., 12, Rochester, N. H., 13, Dover 14, Nashua 15, Manchester 16, Exeter 18, Biddeford, Me., 19, Augusta 20, Skowhegan 21, Waterville 22, Bangor 23.
THIEF (Special; Charles Frohman, mgr.): Newark, N. J., 11-16, Springfield, Mass., 18, 19, Northampton 20, New Haven, Conn., 21, Hartford 22, 23.
THIEF (Western; Charles Frohman, mgr.): Lansing, Mich., 12, Bay City 13, Saginaw 14, Port Huron 15, Ann Arbor 16, Adrian 18, Jackson 19, Battle Creek 20, Coldwater 21, Dowagiac 22, Kalamazoo 23.
THIRD DEGREE (Co. A; Henry B. Harris, mgr.): Chicago, Ill., Sept. 6-Oct. 16, Milwaukee, Wis., 17-23.
THIRD DEGREE (Co. B; Henry B. Harris, mgr.): Los Angeles, Cal., 11-16, San Francisco 18-30.
THIRD DEGREE (Co. C; Henry B. Harris, mgr.): Gardiner, Me., 12, Showhegan 13, Rockland 14, Biddeford 15, Portsmouth, N. H., 16, Dover 18, Concord 19, Laconia 20, Lowell, Mass., 21-23.
THORNS AND ORANGE BLOSSOMS (Rowland and Clifford, mgrs.): Wabash, Ind., 12, Bluffton 13, Marion 14, Hartford City 15, Muncie 16, New Castle 18, Shelbyville 19, Greensburg 20, Noblesville 21, Elwood 22, Anderson 23.
THURSTON, ADELAIDE (Francis X. Hope, mgr.): Ft. Worth, Tex., 11, 12, Waco 13, San Antonio 14, 15, Austin 16, Houston 17, 18, Wharton 19, Galveston 20, 21, Beaumont 22, Lake Charles, La., 23, La Fayette 24.
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TRAVELING SALESMAN (Co. B; Henry B. Harris, mgr.): Hot Springs, Ark., 12, Shreveport, La., 13, Dallas, Tex., 14, 15, Ft. Worth 16, Galveston 18, Houston 19, Austin 20, San Antonio 21, Tucson, Ariz., 23.
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VIA WIRELESS (Frederic Thompson, mgr.): Jersey City, N. J., 11-16, Trenton 18, 19, Plainfield 20, 21, Poughkeepsie, N. Y., 22, 23.

VILLAGE PARSON (Edgar C. Simpson, mgr.): Reading, Pa., 12, Freeland 13, Mahanoy City 14, Ashland 15, Binghamton, N. Y., 16, North Adams, Mass., 18.

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WALSH, BLANCHE (A. H. Woods, mgr.): Houston, Tex., 12, San Antonio 13, Waco 14, Ft. Worth 15, Dallas 16, Hot Springs, Ark., 18, Little Rock 19, Memphis, Tenn., 20, 21, Jackson 22, Vicksburg 23.

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WARFIELD, DAVID (David Belasco, mgr.): Birmingham, Ala., 11, 12, Atlanta, Ga., 13-16, Augusta 18, Charleston, S. C., 19, Savannah, Ga., 20, Macon 21, Montgomery, Ala., 22, Mobile 23.

WAY DOWN EAST (Brady and Grismer, mgrs.): Princeton, Ind., 12, St. Louis, Mo., 17-23.

WAY OUT WEST (L. A. Meharry, mgr.): Halton, N. D., 12, Northwood 13, Reynolds 14, Hillsboro 15, Halstead, Minn., 16, Grand Forks, N. D., 18.

WHITE SQUAW (White Squaw Co., mgrs.): Rumford, Me., 12.

WHITESIDE, WALKER (Liebler and Co., mgrs.): New York City, Sept. 6—indefinite.

WILDOW PERKINS (Jack Gilson, mgr.): Kearney, Neb., 12, Grand Island 13, Central City 14.

WILDFIRE (Harry Doel Parker, mgr.): Bridgeton, N. J., 12, Vineland 13, Morristown 14, Dover 15, Plainfield 16, Red Bank 18, Asbury Park 19, Trenton 20, Easton, Pa., 21, Allentown 22, Reading 23.

WILDFIRE (Harry Doel Parker, mgr.): Toledo, O., 11, 12, Findlay 13, Lima 14, Piqua 15, Springfield 16, Zanesville 18, Newark 19, Connecton 20, East Liverpool 21, Wheeling, W. Va., 22, 23.

WILLIAMS, HATTIE (Charles Frohman, mgr.): New York City, Aug. 23-Oct. 16, Brooklyn, N. Y., 18-23.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Lexington, Ky., 12, 13, Louisville 14-16, Memphis, Tenn., Ia., 19, Little Rock, Ark., 20, 21, Hot Springs 22, Texarkana, Tex., 23, Shreveport, La., 24.

WILSON, FRANCIS (Charles Frohman, mgr.): Atlantic City, N. J., 14, Lancaster, Pa., 15, Trenton, N. J., 16, Philadelphia, Pa., 18-30.

WITCHING HOUR (Sam S. and Lee Shubert, Inc., mgrs.): Buffalo, N. Y., 11-13.

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YANKEE DOODLE DETECTIVE (Western: Chas. H. Wuers, prop.): Knoxville, Tenn., 11-13, Somerset, Ky., 14, Lexington 15, 16, Nashville, Tenn., 18-23.

YOUNG BUFFALO (Chas. E. Blaney Amusement Co., mgrs.): Norfolk, Va., 11-16.

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STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., June 25—indefinite.
ACADEMY (C. L. Durban, mgr.): Scranton, Pa., Oct. 4—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.
ALHAMBRA (Weber Bros., mgrs.): Chicago, Ill.—indefinite.
AMERICAN: San Francisco, Cal., July 18—indefinite.
ARINGTON: Salt Lake City, U., Sept. 12—indefinite.
ATHON: Portland, Ore.—indefinite.
AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 11—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
COLISEUM GARDEN: Cleveland O., Sept. 13—indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—indefinite.
DAUPHINE (Walter S. Baldwin, mgr.): New Orleans, La., Aug. 29—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.
D'ORMOND-FULLER (John D. D'Ormond, mgr.): Ft. Smith, Ark., Sept. 6—indefinite.
ELLEFORD: Honolulu, Hawaii, April 11—indefinite.
FORBES-McALISTER: Brooklyn, N. Y., Aug. 28—indefinite.
FOREPAUGH: Indianapolis, Ind., Sept. 6—indefinite.
FOREPAUGH: Cincinnati, O.—indefinite.
FRENCH: Montreal, P. Q. Sept. 27—indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon, mgr.): San Antonio, Tex.—indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—indefinite.
GLASER, VAUGHAN: Cleveland, O., Aug. 30—indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.
IRVING PLACE (Burgarth and Stein, mgrs.): New York city Oct. 4—indefinite.
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LYRIC: Lincoln, Neb.—indefinite.
LYTELL, BERT: Rochester, N. Y., June 14—indefinite.
McRAE (Henry McRae, mgr.): Portland, Ore., Sept. 19—indefinite.
MACK, WILLARD: Salt Lake City, U., Aug. 29—indefinite.
MARVIN STOCK (College): Charles B. Marvin, mgr., Chicago, Ill., Aug. 30—indefinite.
MARVIN STOCK (Mathews): Charles B. Marvin, mgr., Chicago, Ill., Aug. 30—indefinite.
MARVIN STOCK (People's): Charles B. Marvin, mgr., Chicago, Ill., Aug. 23—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NEILL, Edwin H. Mill, mgr.): Minneapolis, Minn., Sept. 20—indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
OUR OWN: Ft. Wayne, Ind., Sept. 5—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Findlay, O., Sept. 27—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.
PLAYERS (Charles P. Elliott, mgr.): Chicago, Ill., Sept. 4—indefinite.
PRINCE, DELLA: Boise City, Ia., Aug. 16—indefinite.
RUSSELL AND DREW (B. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.
SNOW, MORTIMER: Troy, N. Y., Sept. 4—indefinite.
SPOONER, EDNA MAY (Jake Wells, mgr.): New Orleans, La., Aug. 23—indefinite.
VAN DYKE: Denver, Colo., Sept. 5—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 28—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—indefinite.
YONDER (S. M. Yonder, mgr.): Richmond, Ind.—indefinite.

REPERTOIRE COMPANIES.

BENNETT-MOULTON (Geo. K. Robinson, mgr.): Burlington, Vt., 11-16, Rutland 18-23.
BOULTON, EMMA (H. S. Rody, mgr.): Aurora, Neb., 11-15.
BOYER, NANCY (Harry Testa, mgr.): Zanesville, O., 11-16, Canton 18-23.
BRANDON STOCK: Racine, Wis., 10-16.
BROADWAY PLAYERS (Southern, Felix Blei, mgr.): Dallas, Tex., 11-16.
BROWN, KIRK (J. T. Macauley, mgr.): Middletown, N. Y., 11-16, Binghamton 18-23.
CARROLL COMEDY (Ion Carroll, mgr.): Pennsboro, W. Va., 11-15, Cairo 14-16.
CASH, BURLEIGH: Jacksonville, Ill., 11-16.
CHAMPLIN STOCK (Chas. K. Champlin, mgr.): Red Bank, N. J., 11-16.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Huntingdon, Pa., 18-23.
CHICAGO STOCK (Chas. H. RossKam, mgr.): East Liverpool, O., 11-16, New Castle, Pa., 18-23.
COLONIAL STOCK: St. John, Can., 18-23.
CULHANE'S COMEDIANS (W. E. Culhane, mgr.): Gary, Ind., 11-16.
CULHANE'S COMEDIANS (Thos. Delevan, mgr.): Port Huron, Mich., 4-16.
CUTTER STOCK (Wallace R. Cutter, mgr.): Middletown, O., 11-17; Lima, 18-23.
ELLSWORTH'S PLAYERS (W. W. Haynes, mgr.): Harrison, Ark., 11-17, Webb City, Mo., 18-25.
EWING, GERTRUDE (Wm. N. Smith, mgr.): Kennett, Mo., 11-16.
FENNIMORE-LEE STOCK: Jackson, Mich., 11-16.
GAGE STOCK (Frederick Gage, mgr.): Fitchburg, Mass., 11-16, Salem, 18-23.
GRAHAME, FERDINAND: Kane, Pa., 11-16, Du Bois 18-23.
GRAYCE, HELEN (N. Appell, mgr.): Portland, Me., 11-16, Portsmouth, N. H., 18-23.
HALL, DON C.: Hamilton, O., 11-16, Butler, Ky., 18-30.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Bellaire, O., 11-16, Salamanca, N. Y., 18-23.
HARCOURT COMEDY (Charles K. Harris, mgr.): Watertown, N. Y., Sept. 27-Oct. 23.
HARVEY STOCK (Southern: L. A. Emmert, mgr.): Carlinville, Ill., 11-16, Carrollton, Mo., 18-23.
HARVEY STOCK (J. S. Garside, mgr.): Sheboygan, Wis., 10-17, Milwaukee, 18-23.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): La Crosse, Wis., 10-16, Winona, Minn., 18-23.
HENDERSON, MAUDE (Joseph Parent, mgr.): Resaque, Wis., 10-16.
HICKMAN-BESSEY STOCK (Eastern: Bert Leigh, mgr.): Hammond, Ind., 11-16, Waukegan, Ill., 18-23.
HYDE'S THEATRE PARTY (L. H. Cunningham, mgr.): Kalamazoo, Mich., 11-16, Flint 18-23.
IMPERIAL STOCK (L. A. Earle, mgr.): Lancaster, O., 11-16.
IMSON, BURT: Grand, N. D., 11, 12, Tolley 13, 14, Kenmare 15, 16.
KENNEDY, ALICE (W. A. Partello, prop.): Gettysburg, S. D., Sept. 20—indefinite.
KEYES SISTERS (V. A. Varney, mgr.): Parkersburg, W. Va., 11-16.
KEYSTONE DRAMATIC: Jackson, Me., 14-16.
LORCH, THEODORE (Fritz E. Boone, mgr.): Corsicana, Tex., 4-16.
MacLEAN STOCK (No. 1: P. G. MacLean, mgr.): South Bend, Ind., Sept. 13—indefinite.
MacLEAN STOCK (No. 2: P. G. MacLean, mgr.): Muncie, Ind., Sept. 6—indefinite.
MAHER, PHIL, STOCK (Leslie E. Smith, mgr.): Corry, Pa., 11-16, Franklin 18-23.
MARKS BROTHERS (Joe Marks, mgr.): Sudbury, Can., 11-16.
MARTIN STOCK (Geo. Cochrane, mgr.): Windsor, Mo., 11-13, Osceola 14-16, Ash Grove 18, Lockwood 19-22.
MAXWELL-HALL STOCK (E. F. Maxwell, mgr.): South Bend, Ind., 11-16.
MILLER-HORNE PLAYERS: Maryville, Mo., 4-16.
MOREY STOCK (Le Comte and Flesher, mgrs.): Mankato, Kan., 11-16.
MURRAY-MACKEY COMEDY (John J. Murray, mgr.): Jamestown, N. Y., 11-16, Warren, Pa., 18-23.
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PRICE AND BUTLER STOCK (Price and Butler, mgrs.): Smithton, Pa., 11-16, Johnstown 18-23.
RENTFROW STOCK (J. N. Rentfrow, mgr.): Mexico, Mo., 11-16.
ROSTELL, MARIE (W. W. Mack, mgr.): Brockton, Mass., 11-13, Westerly, R. I., 14-16, Woonsocket 18-20, Attleboro, Mass., 21-23.
SIGMOND STOCK (W. O. Hill, mgr.): Sag Harbor, L. I., Mondays, Babylon, Tuesdays, Ft. Washington, Wednesdays, Ft. Jefferson, Thursdays, Northport, Fridays, Glen Cove, Saturdays.
SPEDDEN AND PAIGE STOCK (Sam Spedden, mgr.): Aberdeen, S. D., 10-16.
STODDARD STOCK (Wm. L. Stewart, mgr.): Portage La Prairie, Man., 4-18.
TAYLOR STOCK (H. W. Taylor, mgr.): Norristown, Pa., 11-16, Lancaster 18-23.
TEMPEST DRAMATIC CO. (J. L. Tempest, mgr.): Bloomsburg, Pa., 11-16.
TURNER, CLARA (Ira W. Jackson, mgr.): Poughkeepsie, N. Y., 11-16, Kingston 18-23.
WALLACE, HOPE D. (Otto Hiltner, mgr.): Bonville, Mo., 11-16, Quincy, Ill., 17-24.
WHITESIDE-STRAUSS STOCK (Ury S. Hill, mgr.): Gloucester, Mass., 11-16, Nashua, N. H., 18-23.
WINNINGER BROTHERS: Portage, Wis., 11-16, Oshkosh 18-23.
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YANKEE DOODLE STOCK (George V. Halliday, mgr.): Brainerd, Minn., 11-16.

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AMERICAN IDEA (Cohan and Harris, mgrs.): Chicago, Ill., Sept. 27-Oct. 30.
BABES IN TOYLAND: So. Chicago, Ill., 10-13.
BEGGAR PRINCE (W. C. Downs, mgr.): Bushnell, Ill., 18, Abingdon 19, Avon 20, Havana 21, Hillsboro 22, Greenville 23.
BERNARD, SAM (Sam S. and Lee Shubert, Inc., mgrs.): New York City Sept. 27—indefinite.
BLACK PATTI (B. Voelckel, mgr.): Anson, Tex., 12, Cisco 13, Brownwood 16, Waco 18, Austin 19, San Antonio 20, Victoria 21, Galveston 23.
BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.
BROKEN IDOL (B. C. Whitney, mgr.): Newport, R. I., 16.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Morenci, Mich., 12, Adrian 13, Kendallville, Ind., 14, Auburn 15, Ft. Wayne 16, Cincinnati, O., 18-23.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Springfield, O., 12, Dayton 13, Indianapolis, Ind., 14-16, Peoria, Ill., 18, Davenport, Ia., 19, Cedar Rapids 20, Des Moines 21, Omaha, Neb., 22, 23.
CANDY KID (Kilroy and Britton, mgrs.): Memphis, Tenn., 11-16.
CANDY SHOP (Charles Dillingham, mgr.): Boston, Mass., Sept. 20-Oct. 30.
CARLE, RICHARD (Carle-Marks Co., mgrs.): Kansas City, Mo., 10-16, Wichita, Kan., 18, Joplin, Mo., 19, Bartlesville, Okla., 20, Oklahoma City 21, Guthrie 22, Wichita Falls, Tex., 23.
CAT AND THE FIDDLE (Charles A. Sellon, prop.): Baker City, Ore., 12, Boise City, Ida., 13, 14, Pocatello 15, Ogden, U., 16, Salt Lake City 17-24.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York city Sept. 13—indefinite.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): New Orleans, La., 11-16.
COLE AND JOHNSON (A. H. Wilbur, mgr.): St. Paul, Minn., 10-16.
COLLEGE BOY (Eastern: Eddie Delaney, mgr.): Litchfield, Ky., 12, McHenry 13, Central City 14, Madisonville 15, Owensboro 16, Uniontown 18, Henderson 19, Morganfield 20, Earlington 21.
COMMENCEMENT DAYS (John Cort, mgr.): Spokane, Wash., 10-12, Wallace, Idaho, 13, Missoula, Mont., 14, Helena, 15, Great Falls, 16, Anaconda 18, Butte, 20-21, Bozeman 22, Livingston 23.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Los Angeles, Cal.—indefinite.
DANIELS, FRANK (Sam S. and Lee Shubert, Inc., mgrs.): Washington, D. C., 11-16.
DARE DEVIL DAN (Robt. J. Riddell, mgr.): Cleveland, O., 11-16, Akron 18-20, Erie, Pa., 21-23.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): Milwaukee, Wis., 10-16.
DEVIL'S AUCTION (J. Bard Worrell, mgr.): Selma, Ala., 12, Columbus, Ga., 13, Macon 14.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 6—indefinite.
FERRIS-HARTMAN: San Francisco, Cal., Sept. 20—indefinite.
FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Oakland, Cal., 10-13, Woodland, 14, Santa Rosa 15, Sacramento 16, 17, Stockton 18, San Jose 19, Fresno 21, Hanford 23, Bakersfield 24.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): Chicago, Ill., Oct. 11—indefinite.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Eau Claire, Wis., 12, Duluth, Minn., 13, 14, Superior, Wis., 16, St. Cloud, Minn., 16, Winnipeg, Man., 18-20, Grand Forks, N. D., 21, Fargo, 22, Jamestown 23.
FRIVOLOUS BONNIE (American Amusement Co., mgrs.): Knightstown, Ind., 12, Cambridge City 13, Elwood 14.
GAY HUSSARS (Henry W. Savage, mgr.): Worcester, Mass., 12, New Bedford, 13, Fall River 14, Newport, R. I., 15, New London, Conn., 16, Washington, D. C., 18-23.
GAY MUSICIAN (John P. Slocum, mgr.): Cleveland, O., 11-16, Cincinnati 17-23.
GEAR, FLORENCE (Jules Murry, mgr.): Evansville, Ind., 12, Paducah, Ky., 13, Memphis, Tenn., 14, Jackson 15, Nashville 16, Chattanooga 18, Knoxville 19, Bristol 20, Roanoke, Va., 21, Staunton 22, Bluefields, W. Va., 23.
GENEE, ADELINE (Klaw and Erlanger, mgrs.): Philadelphia, Pa., 13-30.
GINGERBREAD MAN: Louisville, Ky., 10-16.
GIRL AT THE HELM (H. H. Frazee, prop.): Denver, Colo., 10-16, Victor 17, Boulder 18, Greeley 19, No. Platte, Neb., 20, Grand Island 21, Lincoln 22, 23.
GIRL QUESTION (Eastern: H. H. Frazee, prop.: David Seymour, mgr.): Chicago, Ill., 10-16, Waukegan 17, Manitowoc, Wis., 18, Antigo 19, Marquette, Mich., 20, Calumet 21, Hancock 22, Ishpeming 23, Escanaba 24.
GIRL QUESTION (Western: H. H. Frazee, prop.): San Francisco, Cal., 10-16, Oakland 17, GIRL THAT'S ALL THE CANDY (B. M. Garfield, mgr.): South Bend, Ind., 12, Dowagiac, Mich., 13, Hudson 14, Jonesville 15, Coldwater 16, Sacramento 18, Stockton 19, Fresno 20, Selma 21, Bakersfield 22, Santa Barbara 23.
GIRLS WILL BE GIRLS (A. G. Delamater, mgr.): Waynesburg, Pa., 12, McKeesport 13, Vandergrift 14, Greensburg 15, Johnstown 16, Tarentum 18, Beaver Falls 19, East Liverpool, O., 20, Salem, 21, New Philadelphia 22, Newark 23, 24.
GLASER, LULU (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., 11-16.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Chicago, Ill., Aug. 9—indefinite.
GRAND OPERA (Oscar Hammerstein, mgr.): New York city Aug. 30—indefinite.
GUNNING, LOUISE (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., 4-23.
HELD, ANNA (Florenz Ziegfeld, mgr.): Boston, Mass., 11-30.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): New York city Oct. 11—indefinite.
HONEYMOON TRAIL (Princess Amusement Co., mgrs.): Riverside, Cal., 12, Redlands 13, San Bernardino 14, Pomona 15, Santa Barbara 16, San Francisco 17-23.
HOPPER, DE WOLF (Sam S. and Lee Shubert, Inc., mgrs.): Providence, R. I., 14-16.
HUNTLEY, G. P. (Charles Frohman, mgr.): Northampton, Mass., 12, Springfield 13, Waterbury, Conn., 14, Hartford 15, 16, Baltimore, Md., 18-23.
IMPERIAL MUSICAL COMEDY: Portland, Ore., June 7—indefinite.
IN PANAMA (Al. Rich, mgr.): Joliet, Ill., 14.
ISLE OF SPICE (F. A. Wade, prop.): Sharon, Pa., 12, Butler 14, Rochester 15, Greensburg 16, Uniontown 18, Morgantown, W. Va., 19, Fairmont 20, Grafton 21, Clarksburg 22, Parkersburg 23.
ITALIAN OPERA: Boise, Idaho, 11, 12, Pocatello 13, Ogden, U., 14, 15, Cheyenne, Wyo., 16, Denver, Colo., 18-24.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Brooklyn, N. Y., 11-16, Newark, N. J., 18-23.
JUST OUT OF COLLEGE (Bothner and Campbell, mgrs.): Billings, Mont., 12, Livingston 13, Bozeman 14, Butte 15, 16, Great Falls 17, Helena 18, Anaconda 19, Missoula 20, Wallace, Ida., 21, Colfax, Wash., 22, 23.
KING DODO (John Cort, mgr.): Duluth, Minn., 11, 12, Grand Forks, N. D., 13, Winnipeg, Man., 14-16, Fargo, N. D., 18, Jamestown 19, Bismarck 20, Miles City, Mont., 22, Billings 23.
KNIGHT FOR A DAY (H. H. Frazee, prop.): Los Angeles, Cal., 10-16, San Diego 17, 18, Riverside 19, Redlands 20, San Bernardino 21, Ogden, U., 23.
KOLB AND DILL: San Francisco, Cal., Oct. 4—indefinite.
LAND OF NOD (Samuel E. Rock, mgr.): Vinita, Okla., 12, Tulsa 13, Enid 14, El Reno 15, Guthrie 16, Oklahoma City 17, Ft. Worth, Tex., 18, Dallas 19, Durant 20, Gainesville 21, Wichita Falls 22, Waco 23.
LITTLE JOHNNY JONES (Charles L. Crane, mgr.): Robinson, Ill., 13, So. Chicago 14-16.
LITTLE NEMO (Klaw and Erlanger, mgrs.): Columbus, O., 11-16, Burlington, Wis., 18, Kenosha 19, Janesville 21, Fond du Lac 22, Manitowoc 23, Oshkosh 24.
LOVE CURE (Henry W. Savage, mgr.): New York city Sept. 1—indefinite.
LYMAN TWINS (Lyman Bros., mgrs.): Wahpeton, N. D., 12, Lisbon 13.
MA'S NEW HUSBAND (Harry Scott, mgr.): Lowville, N. Y., 12, Carthage 13, Antwerp 14, Gouverneur 15, Watertown 16, Camden 18, Hamilton 19, Ilion 20, Herkimer 21, Little Falls 22, Rome 23.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Ft. Collins, Colo., 12, Cheyenne, Wyo., 13, North Platte, Neb., 14, Grand Island 15, Lincoln 16, St. Joseph, Mo., 17-20, Des Moines, Ia., 21-23.
McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): New York city Aug. 30-Oct. 16, Philadelphia, Pa., 18-23.
MERRY WIDOW (Western: Henry W. Savage, mgr.): La Fayette, Ill., 12, Peoria 13, Springfield 14, Centralia 15, Decatur 16, Champaign 18, Crawfordsville, Ind., 19, Brazil 20, Terre Haute 21, Richmond 22, Marion 23.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Pottsville, Pa., 12, Reading 13, Lancaster 14, York 15, Harrisburg 16, Williamsport 18, Altoona 19, 20, Johnstown 21, Greensburg 22, Butler 23.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 22—indefinite.
MISS IDLEWILD (Co. A: A. K. Pearson, mgr.): Brantford, Ont., 12, Galt 13, Guelph 14, Hamilton 15, 16.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Chicago, Ill., Sept. 23—indefinite.
MOORE, VICTOR (Cohan and Harris, mgr.): Winnipeg, Man., 11-13, Grand Forks, N. D., 14, Fargo 15.
MOTOR GIRL (Frank Hennessy, mgr.): Hartford, Conn., 11-13.
NEWLYWEDS AND THEIR BABY (Geo. Goett, mgr.): Lynchburg, Va., 12, Norfolk 13, Newport News 14, Petersburg 15, Richmond 16, Philadelphia, Pa., 18-30.
PARISIAN MODEL (Miltenthal Bros., mgrs.): Butte, Mont., 13, 14, Anaconda 15, Helena 16, Spokane, Wash., 17-23, Lewiston, Ida., 25, Pullman, Wash., 26, Colfax 27, Walla Walla 28, No. Yakima 29.
PASSING REVIEW (Joseph H. Thonet, mgr.): Columbia, Pa., 12, Lancaster 13, York 14, Reading 15, 16, Pottstown 18, Lewistown 19, Punxsutawney 20, Latrobe 21, Johnstown 22, Altoona 23.
PINKEY, THE PINKERTON GIRL (Frank Sherman, mgr.): Philadelphia, Pa., 11-16, Newark, N. J., 18-23.
POWELL AND COHEN'S MUSICAL COMEDY (I. Kent Cohen, mgr.): Logansport, Ind., 11-17, Danville, Ill., 18-24.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): Albany, N. Y., 15-16.
PRINCESS OPERA (Loverich and Campbell, mgrs.): San Francisco, Cal., July 26—indefinite.
RING, BLANCHE (Lew Fields, mgr.): Philadelphia, Pa., 4-16.
ROBINSON OPERA (C. L. Robinson, mgr.): Halifax, N. S., 7-23.
ROSE OF ALGERIA (Lew Fields, mgr.): New York city Sept. 20—indefinite.
ROYAL CHEF (F. A. Wade, prop.): Huron, S. D., 12, Pierre 13, Rapid City 14, Lead 15, Deadwood 16, Alliance, Neb., 18, Cheyenne, Wyo., 19, Greeley, Colo., 20, Longmont 22, Boulder 23.
SCHEFF, FRITZI (Charles B. Dillingham, mgr.): Toronto, Can., 11-16.
SCHOOL DAYS (Stair and Nicolai, mgrs.): Wheeling, W. Va., 11-16.
SIDNEY, GEORGE (Stair and Nicolai, mgrs.): Omaha, Neb., 10-13, Rock Island, Ill., 14, Joliet 15, Rockford 16, Chicago 17-30.
SMART SET (Barton and Wiswell, mgrs.): Newark, N. J., 11-16, Stamford, Conn., 18, Danbury 19, Bridgeport 20, Springfield, Mass., 21-23.

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SOUL KISS (Mittenthal Bros. Amusement Co., mgrs.): Galveston, Tex., 12, Houston 13, 14, Beaumont 15, Shreveport, La., 16, 17, Texarkana, Ark., 18, 19, McAlester, Okla., 19, Muskogee 20, Tulsa 21, Oklahoma 22, 23.

STUBBORN CINDERELLA (Western; Perry J. Kelly, mgr.): St. Louis, Mo., 10-16, Atchison, Kan., 17, Omaha, Neb., 18, 19, Beatrice 21, Junction City, Kan., 22.

SUNNY SIDE OF BROADWAY (Boyle Woolfolk, mgr.): Portland, Ore., 10-16, Astoria, Wash., 17, Corvallis, Ore., 18, Albany 19, Eugene 20, Salem 21, Dallas 22, Pendleton 23, Walla Walla, Wash., 24.

SUPERBA (Edwin Warner, mgr.): Kansas City, Mo., 10-16, Omaha, Neb., 17-23.

THREE TWINS (Jos. M. Gaites, mgr.): Boston, Mass., 4-16.

THREE TWINS (Jos. M. Gaites, mgr.): Vancouver, B. C., 13, Victoria 14, Tacoma, Wash., 15, 16, Portland, Ore., 17-23, Astoria, Wash., 24.

TIME, THE PLACE AND THE GIRL (Eastern; H. H. Frazee, prop.): St. Louis, Mo., 10-16, Terre Haute, Ind., 17, Indianapolis 18-20, Dayton, O., 21-23.

TIME, THE PLACE AND THE GIRL (Western; H. H. Frazee, prop.): San Bernardino, Cal., 12, Riverside 13, San Diego 14, 15, Santa Ana 16, Bakersfield 17, Hanford 18, Visalia 19, Stockton 20, Oakland 21-23.

TOO MANY WIVES (Mittenthal Bros. Amusement Co., mgrs.): Birmingham, Ala., 11-16, New Orleans, La., 17-23, Baton Rouge, 24.

TOP O' TH' WORLD (J. M. Allison, mgr.): Louisville, Ky., 11-13, Evansville, Ind., 14, Lexington, Ky., 15.

TOWN SPORT (Aime Todd, Jr., mgr.): Sandoval, Ill., 14, St. Elmo 15, Mt. Olive 17, Litchfield 18, Pana 19, Morrisonville 20, Raymond 21, Girard 22, Mt. Pulaski 23.

TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (Shuberts and Anderson, mgrs.): New York city Sept. 4—indefinite.

VAN STUDDIFORD, GRACE (Joseph Weber, mgr.): Altoona, Pa., 12, Johnstown 13, Greensburg 14, Wheeling, W. Va., 15, 16, Columbus, O., 18, Springfield 19, Richmond, Ind., 20, Marion 21, Ft. Wayne 22, Decatur, Ill., 23.

WARD AND VOKES (Stair and Nicolai, mgrs.): Detroit, Mich., 10-16.

WEBER, JOSEPH (Joseph Weber, mgr.): Montreal, P. Q., 11-16.

WILLIAMS, BERT A. (Jack Shoemaker, mgr.): Chicago, Ill., 3-23.

WIZARD OF WISELAND (City; Harry Scott, mgr.): Chattanooga, Tenn., 12-16.

WIZARD OF WISELAND (Eastern; Harry Scott, mgr.): Gillespie, Ill., 12, St. Charles 13, Danville 14, Charleston 19, Paris 20, Robinson 21, Effingham 22, Alton 23, Belleville 24.

MINSTRELS.

BARLOW AND WILSON'S: Hancock, Md., 12, Berkeley Springs, W. Va., 13, Martinsburg 14, Brunswick, Md., 15.

COHAN AND HARRIS (Cohan and Harris, mgrs.): South Bend, Ind., 16.

DOCKSTADER'S, LEW (Jas. H. Decker, mgr.): Kansas City, Mo., 11-16.

DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 16—indefinite.

FIELD'S (Al. G. Field, mgr.): Thomasville, Ga., 12, Montgomery, Ala., 13, Pensacola, Fla., 14, Mobile, Ala., 15, 16.

GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Minden, La., 12.

GUY, ARTHUR L.: Erie, Pa., 11-16.

PRIMROSE, GEORGE H. (Wm. Warmington, mgr.): Cincinnati, O., 10-16.

RICHARDS AND PRINGLE'S (Holland and Filkins, mgrs.): Stamford, Tex., 12, Haskell, 13, Seymour 14, Wichita Falls 15, Quanah 16, Childress 18, Clarendon 19, Amarillo 20, Plainview 21, Tulia 22, Canyon City 23, Hereford 25.

BURLESQUE.

AMERICANS (Teddy Simonds, mgr.): Philadelphia, Pa., 11-16, Wilkes-Barre 18-20, Scranton 21-23.

AVENUE GIRLS (Dan Schuller, mgr.): Brooklyn, N. Y., 11-23.

BEHMAN SHOW (Jack Singer, mgr.): Wheeling, W. Va., 11-13, Columbus, O., 14-16, Toledo 17-23.

BIG REVIEW (Henry P. Dixon, mgr.): Toronto, Ont., 11-16, Buffalo, N. Y., 18-23.

BOHEMIANS (Al. Lubin, mgr.): Boston, Mass., 11-23.

BON TONS (Weber and Rush, mgrs.): Des Moines, Ia., 10-13, Minneapolis, Minn., 17-23.

BOWERY (E. M. Rosenthal, mgr.): Kansas City, Mo., 10-16, Des Moines, Ia., 17-20.

BROADWAY GAIETY GIRLS (Louis J. Oberwarth, mgr.): Louisville, Ky., 10-16, Cincinnati, O., 17-23.

BROADWAYS (Wash Martin, mgr.): Brooklyn, N. Y., 4-16, New York city 18-23.

CENTURY GIRLS (John Moynihan, mgr.): New York city 11-16, Brooklyn, N. Y., 18-30.

CHERRY BLOSSOMS (Maurice Jacobs, mgr.): St. Paul, Minn., 10-16, St. Joseph, Mo., 21-23.

COLLEGE GIRLS (Spiegel Amusement Co.): Chicago, Ill., 10-16, Cincinnati, O., 17-23.

COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Cincinnati, O., 10-16, Louisville, Ky., 17-23.

COZY CORNER GIRLS (Sam Robinson, mgr.): Indianapolis, Ind., 11-16, Louisville, Ky., 17-23.

CRACKERJACKS (Harry Leoni, mgr.): Minneapolis, Minn., 10-16, Milwaukee, Wis., 17-23.

DAINTY DUCHESS (Weber and Rush, mgrs.): Louisville, Ky., 10-16, St. Louis, Mo., 17-23.

DREAMLANDS (Isay Grodz, mgr.): Newark, N. J., 11-16, Philadelphia, Pa., 18-23.

DUCKLINGS (Frank Calder, mgr.): Minneapolis, Minn., 10-16, St. Paul, 17-23.

EMPIRE (Jess Burns, mgr.): Washington, D. C., 11-16, Baltimore, Md., 18-23.

FADS AND FOLLIES (Chas. B. Arnold, mgr.): Cleveland, O., 11-16, Columbus 18-20, Wheeling, W. Va., 21-23.

FASHION PLATES (Harry Montague, mgr.): Pittsburgh, Pa., 11-16, Washington, D. C., 18-23.

FAY FOSTER (John Grieves, mgr.): Paterson, N. J., 11-13, Jersey City 14-16, Boston, Mass., 18-30.

FOLLIES OF THE DAY (Barney Gerard, mgr.): Albany, N. Y., 11-13, Schenectady 14-16, Jersey City, N. J., 18-20, Paterson 21-23.

FOLLIES OF THE MOULIN ROUGE (Joe Hurtig, mgr.): Toronto, Ont., 10-16, Rochester, N. Y., 18-23.

FROLICSOME LAMBS (T. E. Block, mgr.): Philadelphia, Pa., 11-16, Scranton 18-20, Wilkes-Barre 21-23.

GAIETY GIRLS (Pat White, mgr.): Schenectady, N. Y., 11-13, Albany 14-16, Montreal, P. Q., 18-23.

GAY MASQUERADERS (Bob Russack, mgr.): Baltimore, Md., 11-16, Washington, D. C., 18-23.

GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Springfield, Mass., 11-13, Holyoke 14-16, New York city 18-23.

GOLDEN CROOK (Jacobs and Jermon, mgrs.): Chicago, Ill., 10-23.

HASTINGS, HARRY: New York city 11-16, Philadelphia, Pa., 18-23.

HIGH ROLLERS (H. S. Woodhull, mgr.): Chicago, Ill., 3-16, Cleveland, O., 17-23.

IMPERIALS (Sim Williams, mgr.): Baltimore, Md., 11-16, Philadelphia, Pa., 18-23.

IRWIN'S BIG SHOWS: Pittsburgh, Pa., 11-16, Buffalo, N. Y., 18-23.

IRWIN'S GIBSON GIRLS: Columbus, O., 11-13, Wheeling, W. Va., 14-16, Pittsburgh, Pa., 18-23.

JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): New York city 11-16, Newark, N. J., 18-23.

JERSEY LILIES (Wm. S. Clark, mgr.): Boston, Mass., 11-16, Albany, N. Y., 18-20, Schenectady 21-23.

JOLLY GIRLS (Richard Patton, mgr.): St. Louis, Mo., 10-16, Indianapolis, Ind., 17-23.

KENTUCKY BELLES (Robert Gordon, mgr.): Wilkes-Barre, Pa., 11-13, Scranton 14-16, Albany, N. Y., 18-20, Schenectady 21-23.

KNICKERBOCKERS (Louis Robie, mgr.): New York city 11-16, Brooklyn, N. Y., 18-30.

LADY BUCCANEERS (Harry Strauss, mgr.): Cleveland, O., 11-16, Pittsburgh, Pa., 18-23.

MAJESTICS (Fred Irwin, mgr.): Buffalo, N. Y., 11-16, Toronto, Ont., 18-23.

MARATHON GIRLS (Phil Sheridan, mgr.): Newark, N. J., 11-16, Hoboken 18-23.

MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Toledo, O., 10-16, Detroit, Mich., 17-23.

MERRY MAIDENS (Harry Hedges, mgr.): Jersey City, N. J., 11-13, Paterson 14-16, New York city 18-23.

MERRY WHIRL (Louis Epstein, mgr.): New York city 11-16, Providence, R. I., 18-23.

MISS NEW YORK, JR. (Ed Echappen, mgr.): Montreal, P. Q., 11-16, Toronto, Ont., 18-23.

MORNING, NOON AND NIGHT (Walter Rembergr, mgr.): St. Joseph, Mo., 14-16, Kansas City 17-23.

MOULIN ROUGE (Chas. Edwards, mgr.): Kansas City, Mo., 10-16, St. Louis 17-23.

PARISIAN WIDOWS (Weber and Rush, mgrs.): Philadelphia, Pa., 11-16, Newark, N. J., 18-23.

QUEENS OF JARDIN DE PARIS: Rochester, N. Y., 11-16, Schenectady 18-20, Albany 21-23.

REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Brooklyn, N. Y., 11-23.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Boston, Mass., 11-16, Springfield 18-20, Holyoke 21-23.

RIALTO ROUNDERS (Dave Kraus, mgr.): Providence, R. I., 11-16, Boston, Mass., 18-23.

RICE AND BARTON'S (Chas. Barton, mgr.): Philadelphia, Pa., 11-16, Baltimore, Md., 18-23.

ROSE HILL (Rice and Barton, mgrs.): Washington, D. C., 11-16, Wheeling, W. Va., 18-20, Columbus, O., 21-23.

ROSE SYDELL (W. S. Campbell, mgr.): Detroit, Mich., 10-16, Chicago, Ill., 17-23.

RUNAWAY GIRLS (Peter S. Clark, mgr.): Brooklyn, N. Y., 4-16, Philadelphia, Pa., 18-23.

SAM DEVERE'S (Louis Starke, mgr.): Buffalo, N. Y., 11-16, Detroit, Mich., 17-23.

SAM SCRIBNER'S (Morris Weinstock, mgr.): Milwaukee, Wis., 10-16, Chicago, Ill., 17-23.

SAM T. JACK'S (Will Roehm, mgr.): Philadelphia, Pa., 11-16, Scranton 18-20, Wilkes-Barre 21-23.

SERENADERS (James Weedon, mgr.): Schenectady, N. Y., 11-13, Albany 14-16, Boston, Mass., 18-23.

STAR AND GARTER (Al. Nathan, mgr.): Hoboken, N. J., 11-16, New York city 18-23.

STAR SHOW GIRLS (John T. Baker, mgr.): Chicago, Ill., 10-16.

TIGER LILIES (W. N. Drew, mgr.): Boston, Mass., 4-16, Schenectady, N. Y., 18-20, Albany 21-23.

TOWN TALK (Barney Gerard, mgr.): Detroit, Mich., 11-16, Chicago, Ill., 17-23.

TROCADEROS (C. H. Waldron, mgr.): Albany, N. Y., 11-13, Schenectady 14-16, New York city 18-23.

UMPIRE (Chas. Donoghue, mgr.): Cleveland, O., 18-23.

VANITY FAIR (Harry Hill, mgr.): St. Louis, Mo., 10-16, Kansas City 17-23.

WASHINGTON SOCIETY GIRLS (Lon Watson, mgr.): Cincinnati, O., 10-16, Chicago, Ill., 17-23.

WATSON'S BURLESQUERS (W. H. Watson, mgr.): Milwaukee, Wis., 10-16, Minneapolis, Minn., 17-23.

WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Scranton, Pa., 11-13, Wilkes-Barre 14-16, Paterson, N. J., 18-20, Jersey City 21-23.

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BANDS.

BOSTON SYMPHONY ORCHESTRA (Max Fiedler, conductor): Springfield, Mass., 12, Boston 16-23.

HERBERT, VICTOR, ORCHESTRA: New York city—Sundays.

KILTIES (T. P. J. Power, mgr.): Poona, India, 11-17, Bombay 18-Nov. 1.

NEW YORK SYMPHONY ORCHESTRA (Walter Damrosch, conductor): Toronto, Ont., 12, Cincinnati, O., 13, Detroit 14, Grand Rapids, Mich., 15, Milwaukee, Wis., 16, St. Paul, Minn., 18, Minneapolis 19, Madison, Wis., 20, Chicago, Ill., 21.

SOUSA (James R. Barnes, mgr.): Ottawa, Kan., and Emporia 12, Newton and Wichita 13, Kingman and Hutchinson 14, Rocky Ford, Colo., and Pueblo 15, Colorado Springs 16, Denver 17, Trinidad and Raton, N. M., 18, Santa Fe and Albuquerque 19, Prescott, Ariz., 20, Phoenix 21, Needles, Cal., 22, Redlands and San Bernardino 23.

THOMAS ORCHESTRA (Frederick Stock, conductor): Chicago, Ill., 15, 16.

CIRCUSES.

BARNUM AND BAILEY'S: Statesville, N. C., 12, Winston Salem 13, Roanoke, Va., 14, Lynchburg 15, Danville 16.

BUFFALO BILL AND PAWNEE BILL'S: Aberdeen, Miss., 12, Birmingham, Ala., 13, Decatur 14, Columbia, Tenn., 15, Nashville 16.

HAGENBECK-WALLACE: Shreveport, La., 12.

NORRIS AND ROWE'S: Vandalia, Mo., 12.

101 RANCH WILD WEST (Miller Bros., mgrs.): Hope, Ark., 12, Hot Springs 13, Fort Smith 14, Newport 15, Little Rock 16.

RINGLING BROTHERS: Chickasha, Okla., 12, Enid 13, Tulsa 14, Muskogee 15, Ft. Smith, Ark., 16.

WASHBURN'S, LEON W.: Plymouth, Pa., 12, Berwick 13, Danville 14.

WHEELER'S, AL. F.: Adamstown, Pa., Ephrata 13.

MISCELLANEOUS.

ADAMS, JAMES, SHOW (C. F. Haraden, mgr.): Sumter, S. C., 11-16.

DUNCAN, ISADORA: Toronto, Ont., 12, Cincinnati, O., 13, Detroit, Mich., 14, Grand Rapids 15, Milwaukee, Wis., 16, St. Paul, Minn., 18, Minneapolis 19, Madison, Wis., 20, Chicago, Ill., 21.

DUNCAN SHOW (L. G. Zellene, mgr.): Bloomington, Ill., 11-16, Richmond, Ind., 18-23.

FERRAR, GERALDINE (Olga Samaroff, pianist): Buffalo, N. Y., 19, Milwaukee, Wis., 20.

FLINT, HERBERT L. (George L. Manderbach, mgr.): Kenosha, Wis., 11-17, Racine, Wis., 18-24.

FULLER, LA LOIE (M. H. Hanson, mgr.): Washington, D. C., 11-16.

GILPIN, HYPNOTISTS: Sterling, Ill., 11-16.

HOLMES, BURTON, TRAVELOGUES: Chicago, Ill., 15, 16, 20, 22, 23.

HOLMES, BURTON, TRAVELOGUES (Wright Kramer, lecturer): Des Moines, Ia., 14, St. Paul, Minn., 15, Des Moines, Ia., 21, St. Paul, Minn., 22.

McKINLEY, MABEL (Jay Russell, mgr.): Lock Haven, Pa., 12, Sunbury 13, Alexandria, Va., 14, Gettysburg, Pa., 15, Winchester, Va., 16.

NIBLO, FRED: Baltimore, Md., 14, Washington, D. C., 15, 17, 22.

RAYMOND, GREAT (Maurice F. Raymond, mgr.): Lisbon, Portugal, 9-17, Oporto 19, 20, Bordeaux, France, 23-30, Liverpool, Eng., Nov. 3-10.

ROBINSON SHOW: Holly Springs, Ky., 11-16.

SCHUMANN-HEINK, MME.: Detroit, Mich., 12, Cincinnati, O., 13, Cleveland 15, Chicago, Ill., 17, Milwaukee, Wis., 18.

THURSTON, HOWARD (Dudley McAdoo, mgr.): Richmond, Va., 12-16.

WULLNER, DR. (Conread, accompanist): Brooklyn, N. Y., 14, New York city 16.

YANKEE DOODLE ENTERTAINERS (Frank H. Thompson, mgr.): Bloom City, Wis., 16-16.

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